DOCTOR WHO MAGAZINE™

MARVEL No 122 • MAR 1987
85p U.S.$2.75 CAN$3.50

NOSTALGIA: Pyramids of Mars

BBC-Inside Story

Pennant Roberts INTERVIEWED

DOCTOR WHO MAGAZINE

If you've ever wondered about the workings of the BBC, our feature on page 14 should be of interest. As well as providing a general guide, it follows a *Doctor Who* script through all its different stages. *Pyramids of Mars* sparked off a lot of memories for readers and it's featured this month in *Nostalgia*. Turn to page 36 where this classic is remembered. There's lots more, so enjoy the issue!

A hostess with the mostest, Tegan makes an appearance in Travelling Companions this month.

The Visitation.

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COMING NEXT MONTH . . .
FREE in **Issue 123,** we're giving away the second in our **fold-out poster** series, this time featuring the First Doctor, with **portraits of Cybermen!**

Our **main features** mustn't be missed either, where First Doctor companion **Maureen O'Brien** takes time off to talk to us, and the **23rd Season Visual Effects team** spill some of the tricks of their trade.

Also in the March issue of **DWM:** ***The Sunmakers,*** in Archives, **Story 4** of the 23rd Season reviewed, an in-depth article on the **Cybermen** and lots more! **On sale from 12th March, priced 85p.** Order your copy now!

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EDITED

Upon opening **issue 120** I was very pleased to find that my letter (dated 26th October) had been published. However, on reading it, I was more than a little surprised to find that it had been considerably edited.

Whilst I appreciate that it was a long letter and that there is a limited amount of space in the letters section, in editing the letter in the way you did, my main point was completely cut out, as was a secondary one. This point concerned my opinion that John Nathan-Turner should now leave the programme, having done as much as he can for it. I am very much afraid that you cut this out because he is your 'advisor', and you did not want to offend him. The **Doctor Who Magazine** letters page is (or should be) a forum for fans of the programme to air their views and opinions, and it would be sad if your association with any person should lead to a warped representation of fans' points of view.

The second point which I would have liked to have been left in was my comment that Philip Martin would make an excellent script-editor; however, since this was associated with my comments on the first story (and since you understandably wanted to concentrate on reaction to the second story) this was to a certain extent reasonable.

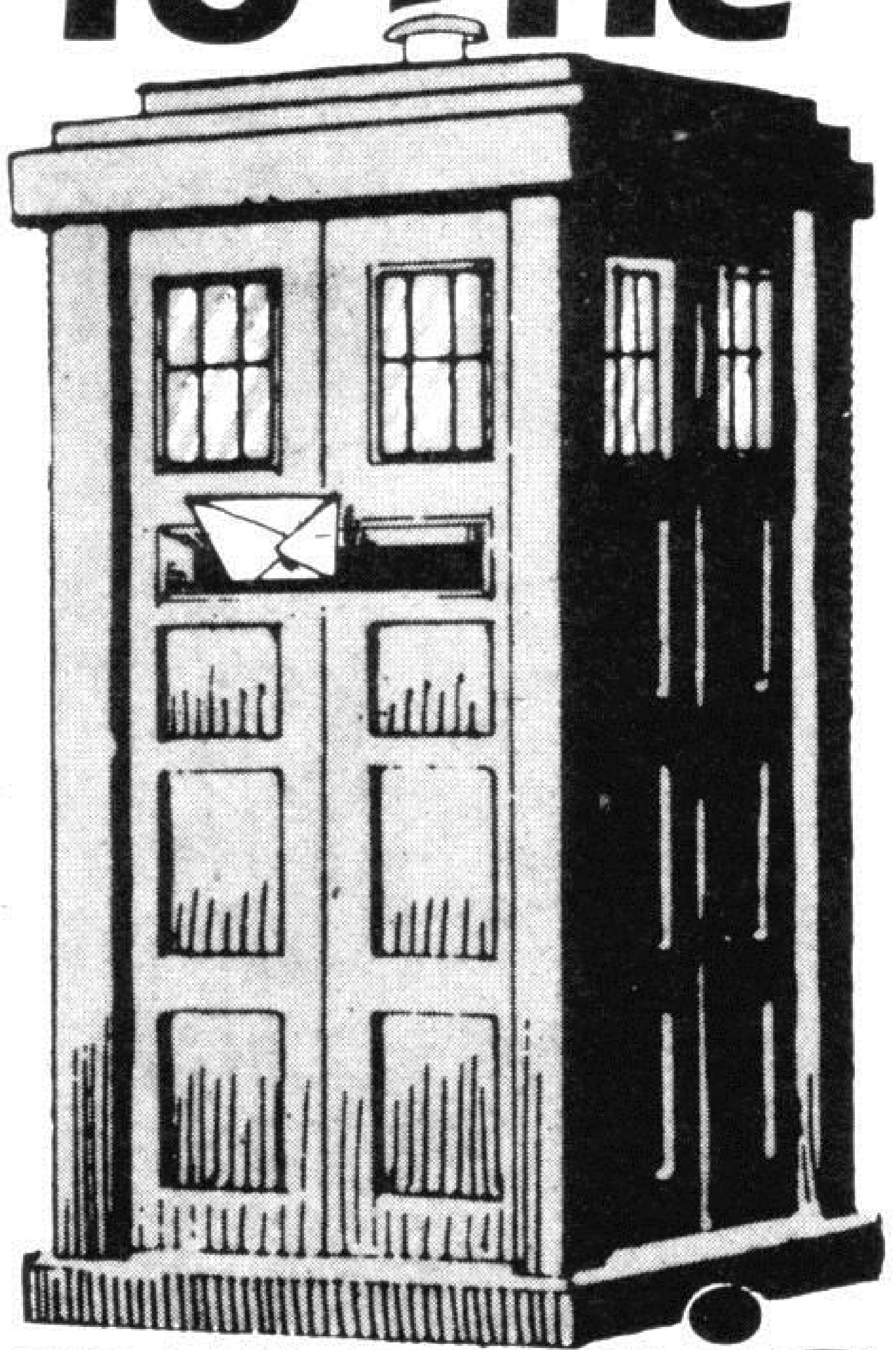
If you really must edit people's letters, would you please make it absolutely clear by using a few dots to indicate the letter is incomplete as you did with the comments on story one in **issue 119**. Who on earth starts a letter with 'Somehow for me Sil never quite gelled in Varos . . .'? A dotted line would have make it quite clear I was actually in the middle of my letter.

The sad thing is that I am probably not the only person to have their letter edited (I am resisting the temptation to use the word 'censored'), and so any function the letters page could have served over the past years has been totally negated. You may think I am taking too serious a view of what could have been a simple misunderstanding on your part of what I was actually writing about, but it does show how important the letters page of your magazine is to me, and probably to many other readers.

Matthew Brookes.
Poole,
Dorset.

Letters are edited for reasons of space, or on the rare occasion, to cut out gratuitous and unconstructive unpleasantness. Your letter came into the former category; to have printed it in full would have taken up an entire page and we think that given the choice, most readers would prefer to read a variety of opinions.

To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

We reserve the right to cut out repetitive passages from letters or to select points of interest; however, if readers would prefer their letters to be reproduced in full or not at all, please make this clear when writing in to us.

Great care is taken not to misrepresent opinions when letters have to be cut and your comments on John Nathan-Turner, written as your reasoned opinion, were not cut through censorship but because our other choice was to drop another letter entirely.

CONGRATULATIONS

I wish to congratulate you on the **Winter Special**. It had superb features and a wonderful analysis of sensitive points, violence, K9 and so on.

The artwork was stunning.

Duncan Harvey,
Walsall,
Staffs.

DISGUSTED

I was disgusted when I heard that the BBC forced Colin Baker to leave the role of the Doctor. I do not blame him for resigning after the BBC planned to axe him after only another four episodes, but Colin is definitely not responsible for the present state of the series. His seasons have been excellent, and I have thoroughly enjoyed his portrayal of the Doctor . . . I have already written to DWAS and think some action must be taken to petition for his return.

Stephen English,
Belfast.

NO TO WOMAN

. . . In a succession of articles in my daily, I first heard of Colin Baker's resignation from the series after only being given four episodes to work on. Then we had the usual nonsense about a female Doctor. Now, today, I hear that once again Michael Grade is calling the show stale and considering bringing in the guillotine again. How can the BBC be so naive as to think that it is Colin Baker's fault that the series is losing its customers.

There are many factors contributing to this: one – kids prefer the senseless violence of the *A-Team*, two – television audiences are falling anyway on a Saturday, three – and most importantly, the Beeb don't rate the show high enough to give it a higher budget, which in turn would get better sets, costumes, OBs, and again in turn freer scripts and more intricate direction. Lastly, the BBC *still* rate the programme as a five-year-old's answer to *Star Wars*. In a newspaper interview, Michael Grade, when asked about Selina Scott as the Doctor, said that it would be a great idea. She isn't even an actress.

Let me kill the idea of a woman Doctor once and for all. Presumably the Doctor was born male. What would the Master be called if he was female – the Mistress? Doesn't have the same ring to it, does it? Presumably this would also mean that Romana would be able to become a seven-foot hunk. And Time Ladies with names like Thalia? More seriously, it would break the Law of Time. The Time Lord/Lady in question would be able to mate with itself, producing . . . well, think about it.

I'm sorry if I've offended anyone in this letter, but someone has to do it. The magazine is magnificent as usual.

Rob Hawkins,
Bitterne Park,
Southampton.

SHABBY TREATMENT

I would like to give Colin Baker all my thanks for his brilliant performance under the most difficult circumstances . . . Colin has had less air time in about three years than his predecessors had in one season.

His obvious enthusiasm starkly reflects the BBC's reluctance over the show. Are they embarrassed about it?

They seem to want to end it, but don't know how.

Any way you look at it, Colin's shabby treatment bodes ill for the show's future.

H. Astbury,
Droylsden,
Tameside.

POOR DIET

I love the **Winter Special** – brilliant. But **issue 119** – do you really call this substantial entertainment? Okay, there were some excellent features: *Nostalgia, Off the Shelf*, the *Nicola Bryant interview*, and the excellent *Myths and Legends*. But is it really necessary to have eight pages (one-fifth of the mag) for advertisements? And as for *Did You Know* – well you might as well be talking to non-*Who* fans for goodness' sake. I mean it's such obvious padding.

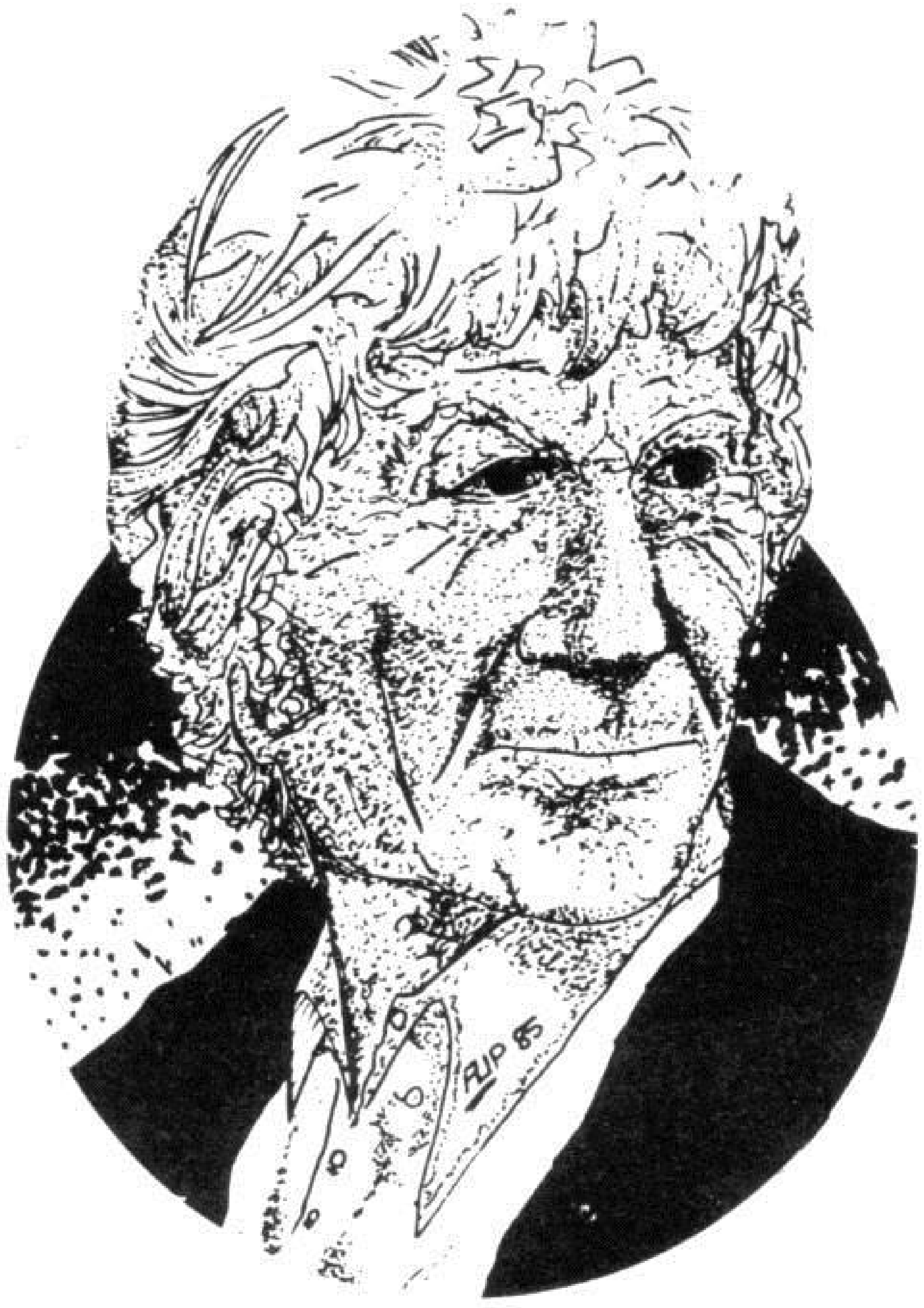
Over the past five to six years, the magazine has seen many ups and downs (more ups), and I have never in all that time written to complain, but the last issue really did bug me – only spared by the **Winter Special**.

I understand the new season has received low ratings. Is that any wonder, bearing in mind it has been away so long and the BBC did practically nothing to promote its comeback? It's a crying shame, all those people not watching the most entertaining full season JNT has produced. Although perhaps *Mysterious Planet* should not have been first but *Mindwarp*, since the latter is much more entertaining, and a more obvious public-grabber for the rest of the season.

Nick Bolan.

Thank you for your comments, Nick. ***Issue 119*** *contained four extra pages to accommodate the extra advertisements (of which there were seven), and proportionally there were no more ads than usual.*

While we appreciate that our readers want value for money, advertising provides a useful revenue for the magazine, (which enables us to keep down the cover price), and often an information service for Who *fans.*



Portrait of the Third Doctor by Philip Cottrell,
Rossendale, Lancs.

SOME SUGGESTIONS

I am writing to express my opinion about the current state of affairs regarding *Doctor Who.* In recent newspaper articles, I have read that certain people want a woman in the title role. I strongly disagree with this, for though I don't wish to appear chauvinistic, I do not think a lady Time Lord would fit in with the programme's history.

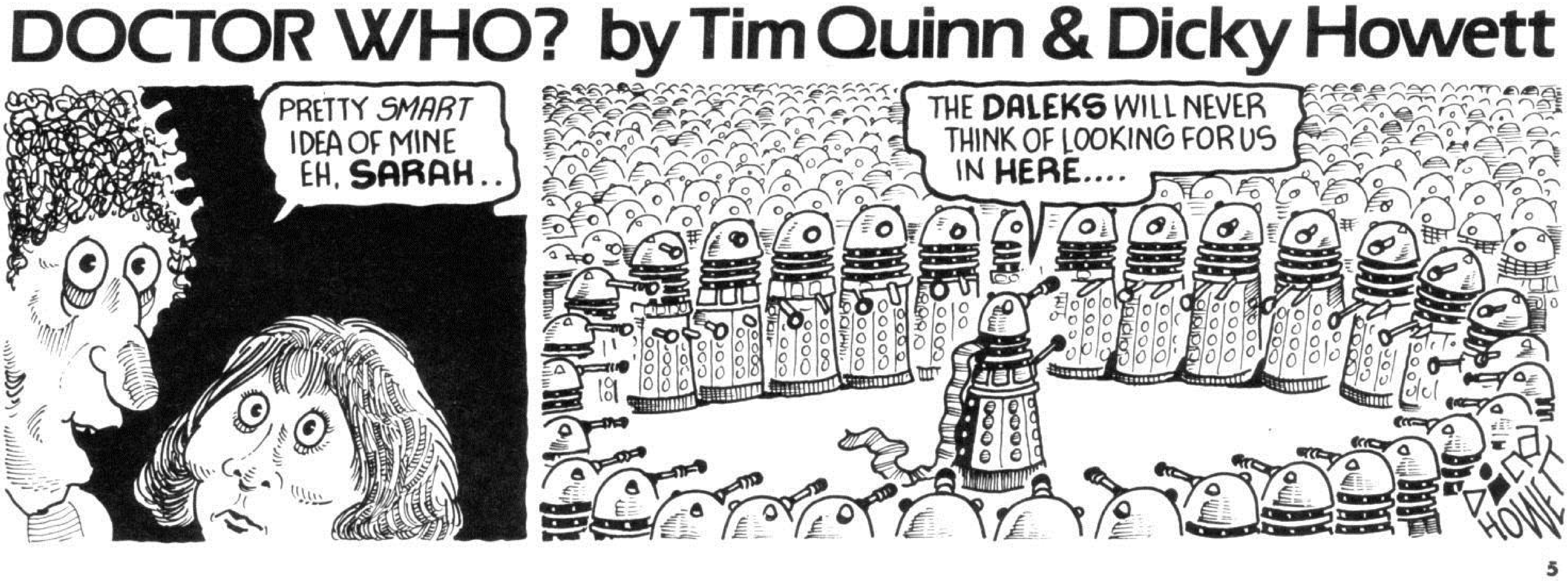
Colin Baker was a perfectly good Doctor. The problem was that his costume was appalling and, to an extent, the scripts were terrible too. If he were offered a better chance to play the Doctor, then the programme would be much better. If the BBC must get rid of Colin Baker, the first Doctor ever to be forced from the role against his will, then I hope they at least have the sense to cast a male in the lead. I have thought of some suitable, and in my opinion excellent candidates for the part: Brian Blessed, Michael Aldridge, Robert Stephens, John Woodnutt and Paul Darrow. I would be interested to hear any other readers' opinions on these ideas, and any other suggestions. I also think it's about time we had another crotchety old man like the late, great William Hartnell, though not necessarily a William Hartnell look-alike! Since his departure back in 1966, all the following Doctors have got younger and too mellow. The galaxy needs more discipline!

Recently, the choice of companions has also left a lot to be desired. I have nothing against Bonnie Langford as a dancer and singer, for she has a great talent when it comes down to high kicks! It's just that these qualities do not make her a good *Doctor Who* companion, and as far as I can see the only thing she is any good at in the series is screaming!

Finally, if another series of *Doctor Who* at its best is too much to ask, at least let us all have some decent repeats. It's all very well saying that the BBC has such a rich selection of programmes in the archives, but they aren't doing any good rotting there until *Blue Peter* and *Windmill* use them for clips!

Simon Harries,
Dartford,
Kent.

DOCTOR WHO? by Tim Quinn & Dicky Howett


PRETTY SMART IDEA OF MINE EH, SARAH..
THE DALEKS WILL NEVER THINK OF LOOKING FOR US IN HERE....
HOWETT

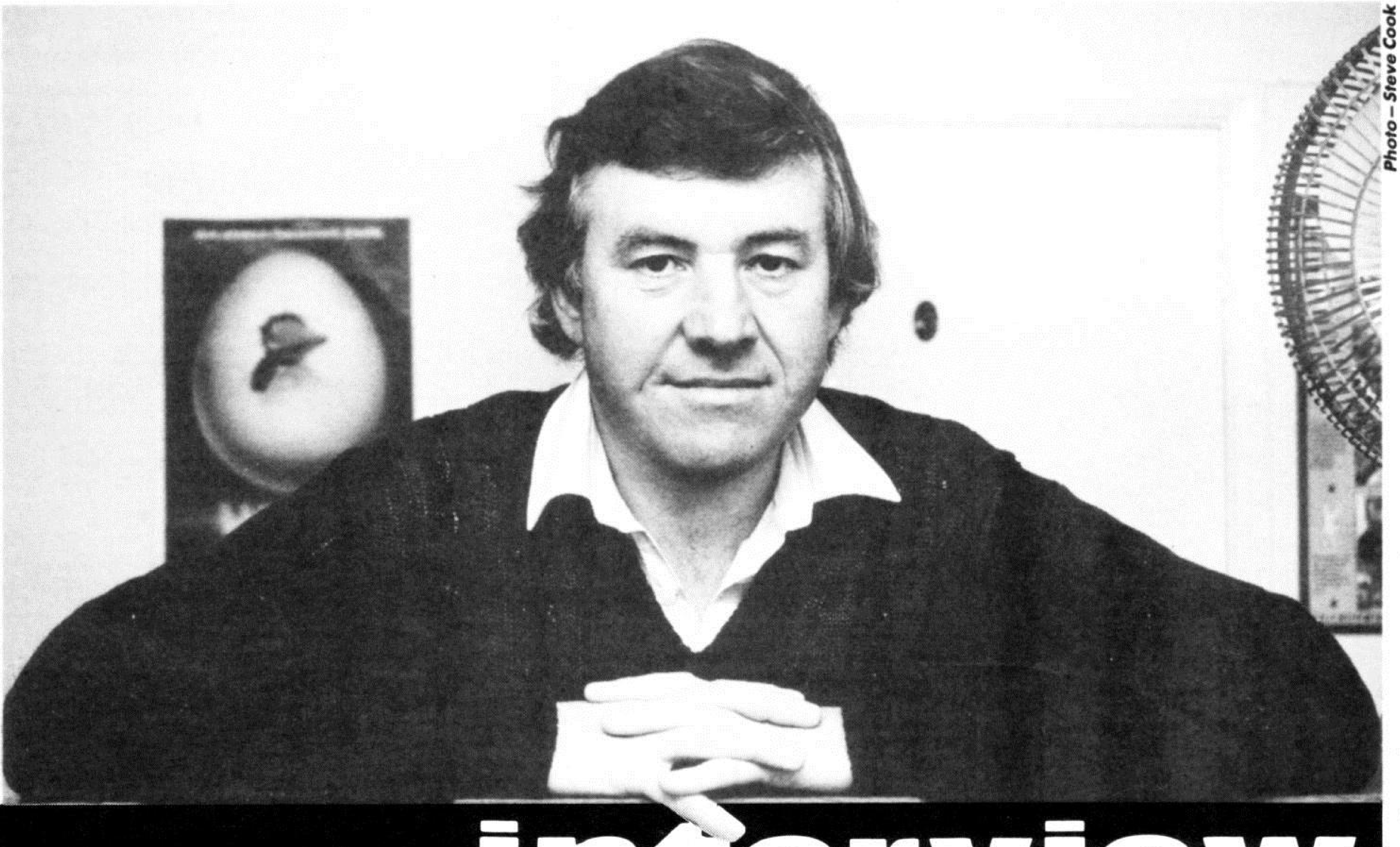


Photo – Steve Cook

interview

Pennant Roberts

Pennant Roberts was one of the most adept directors on *Doctor Who.* He came to the series in 1977, during the Tom Baker years, and stayed with the programme for 26 subsequent episodes.

Richard Marson heard about Roberts' time on *Who,* and his script that was never filmed.

Pennant Roberts came to television after reading Physics at Bristol University. Unsure whether he had the intellectual stamina for a life of science, he was increasingly leaning towards a more artistic career, nurtured by his acting with various university groups.

When he graduated he was offered a job as a sound manager for BBC Radio. Not convinced that radio was the medium for him, he took an opportunity of working for an emergent ITV station called West and Wales North, which employed him as a television floor manager.

"It was the early Sixies, and television was expanding. WWN had had difficulties recruiting and I got the job as a newcomer. Unfortunately, the IBA had miscalculated our potential audience and within nine months, the station had closed down."

Fortunately, Pennant wasn't out of a job for long. A new BBC Cymru service was being started up for Welsh language viewers, and a heavy recruiting landed him a post as an Assistant Floor Manager, a level down from his job at WWN: "I spent five years developing a broad understanding of all types of shows; Light Entertainment, Drama, Music and so on, and I got used to handling all sorts of groups and sizes of people.

"In 1969, I came to London as a production manager, working in BBC Drama Series, and I spent the following years shuttling between Wales, where I could direct stuff, and London, where I showed the fruits of my labours to producers, in the hope of getting a directing job in London. By now, I'd homed in on drama completely, and was working on shows like *Softly, Softly* and *The Expert.*"

Then, producer Terence Dudley (also to work on *Doctor Who* in years to come) gave Pennant his first chance to direct two episodes of *Doomwatch.* Soon after this came episodes of *Softly, Softly* and *The Regiment,* which took Pennant abroad for filming in Cyprus, and "cost the BBC a packet, but was great fun."

Then the crunch came – Pennant had to decide whether to become a full time director or stay a production manager: "After a certain amount on attachment as a director, you had to go freelance. So after weighing up the financial pros and cons, I took the plunge in early 1974."

Pennant started off with commissions to work on two BBC series, *Sutherland's Law,* and *Double Dealers,* both of which were affected by an internal strike rather like the one

The Pirate Planet.

which later lost him the *Doctor Who* story *Shada*.

"The disputes meant that at one time I had both companies of actors, from both series, rehearsed and ready for the studio, but unable to go into the studio. Eventually, we saved *Sutherland's Law*, but *Double Dealers* was lost, like *Shada*, with only the pre-filming completed."

These set-backs overcome, Pennant took on a heavy commitment to the hugely successful *Survivors* series, and a soaper called *Oil Strike North*. Not long after this came the first unexpected invitation to work on *Doctor Who*, from the producer of the time, Philip Hinchcliffe: "I enjoyed that one quite a lot; it was quite straightforward, and we got the proportions between film and studio right."

Pennant, of course, was the man who cast Louise Jameson as Leela, in *The Face of Evil*.

A succession of Tom Baker stories followed on, one after the other over the following seasons. Which story did Pennant think was the best: "The two best written *Doctor Who*s I did were *The Sunmakers* and *The Pirate Planet*, both good in different ways. Maybe Robert Holmes' writing was more amusing, very droll; certainly we were able to extend his ideas. It was a case of the more you saw the game he was playing in the script, the more you could enjoy it and add to it.

"My belief is that *Doctor Who* has to be very strong on the fantasy element to get over the limits on its resources. You could make a virtue of the cardboard sets by extending the fantasy.

"I remember in *The Sunmakers*, there was a humbug gag, which we added, and the P.45 corridor was another. You would always try during your planning period to contribute to the inventiveness. I remember after Graham Williams read Douglas Adams' script for *The Pirate Planet*, he said to me, 'Tell him he can't do this, you won't manage it.' And I said, 'Well, Graham, it's so imaginative, let's give his ideas a shot.' I went to Douglas and said, 'You tell me what you envisage and I'll then see what we can actually do.'"

The fantasy of acting in a *Doctor Who* story can be a difficult process to maintain, even for an actor with high levels of concentration. Pennant goes on: "The difference between *Doctor Who* and other series is that because of the economy you have to make in terms of sets and studio space, from the beginning you are preparing totally out of sequence. As a consequence, at the very first rehearsal, and with a complex story like *Doctor Who*, you have to take a lot of decisions very, very early on – other decisions have to be made before the actors arrive.

"As far as the actor's concerned, you have to map out character and story development in that first part of rehearsal, and indeed maybe over a cup of coffee during the pre-filming sequences. And it's often very difficult for actors to work this way."

The Pirate Planet was perhaps the most successful of Pennant's broadcast work for the series. What were his memories of the story, with its complicated emphasis on effects? "Oh, it was quite hectic. I remember particularly the dogfight with the parrot. My poor floor manager, Michael Morris, was at his wits' end because we were literally trying to create this exciting sequence in the last five minutes of studio time available to us.

"I was saying, 'Let's have the dog going left to right on camera one, and right to left on camera two.' In those days, we had to do a lot of the combination shots at the same time, in the same shot. We couldn't do one and then another. So we had to ▶

Shada.

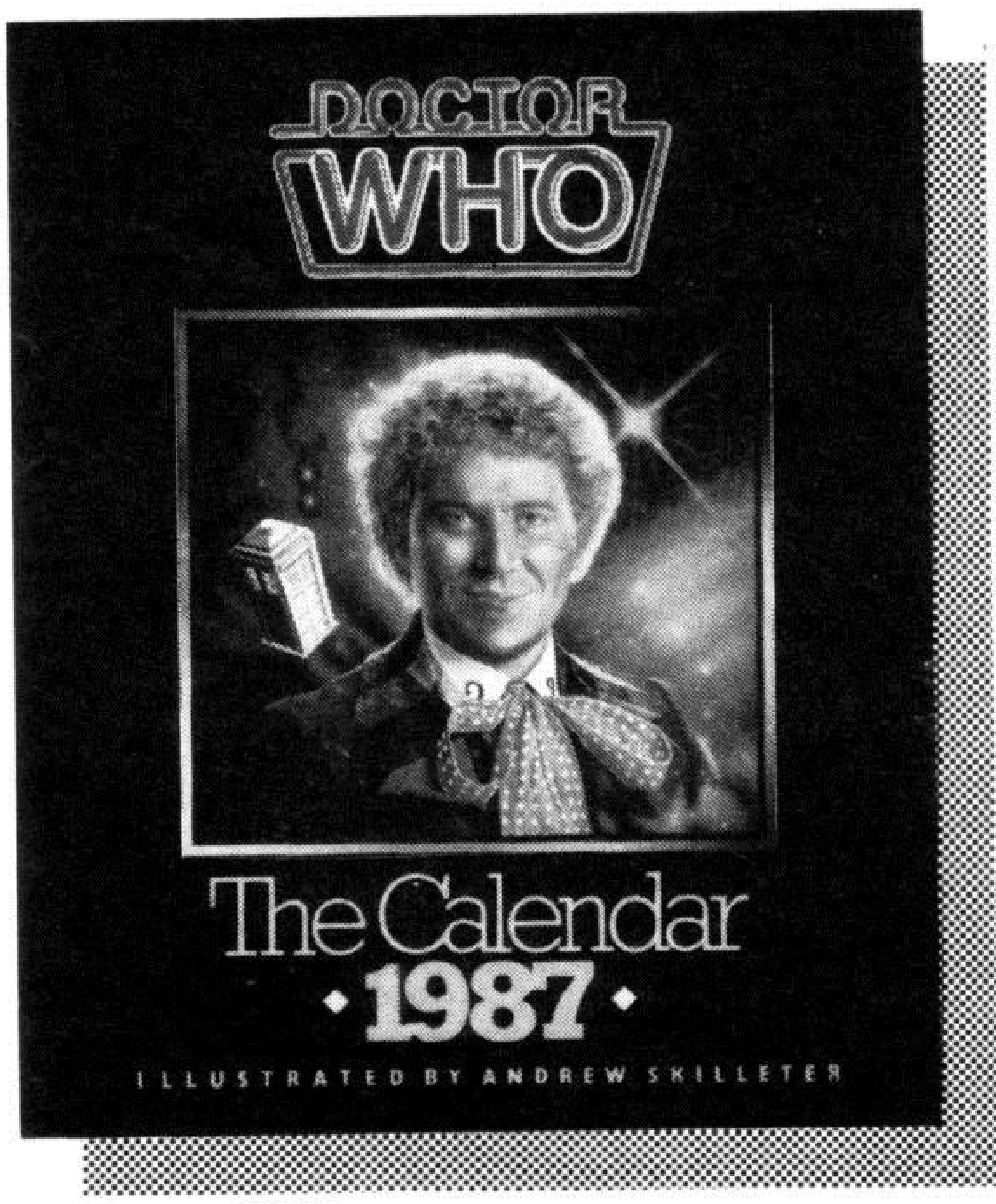
co-ordinate the swoop of the bird with the motion of the dog all in one shot. We just managed it within the time limit."

At around this time, Pennant put forward his own idea for a *Doctor Who* story, a script which went through various stages of development until, finally, it was permanently suspended. How had this come about, and what exactly was it to have featured? "It was something which I'm sure is not new as a concept, but I don't think that it had been done on *Who* for some time. The Doctor goes to this planet and lands on a beach. He goes into the forest and meets a charcoal-burner, who takes him to a castle where he is clapped in prison, accused of murder. And he can't understand why. Then we have a flashback, or a flashforward – and I can't remember how I structured it – and then we realise he was actually there the day before, but didn't know about it because, for him, that was still in the future. So he could have got involved in the murder, but it hadn't happened to him yet!

"It started off in a simple way – it was meant to be a Gothic piece about two warring brothers, with one brother being killed (the murder for which the Doctor is accused). The Queen was the villainess of the piece – it was because she was conducting a long-term affair by correspondence with the evil brother that she enticed her maid to put poison in the good brother's wine. The story's monsters were a host of dragons, inhabiting the forest. The idea was that if they frightened anybody, they would be so emboldened, they would get bigger and cause even greater havoc. The locals had learnt that you had to be very brave if you came across these dragons, and that would keep them small.

"This was the first idea and was obviously committing us to having a certain amount of CSO to get this shrinking/growing process. Graham had commissioned the story, and I had delivered the scripts but it proved too expensive for its planned slot. It was passed over to John Nathan-Turner, who saw the potential in the idea and he re-commissioned it. By now, we had a change of Romana, and obviously John had his input. K9 was still there, so we could maintain that and I re-wrote and became even more ambitious.

"I called the story *Errinella,* which was a sort of part Celtic pun. It was set on this half island, half Wales-type planet and 'ella' is a Welsh way of saying perhaps, while 'erin' is from the Irish for island – hence, 'perhaps island', on account of its resemblance to Wales. I had the inhabitants of the planet speaking in an archaic dialogue which I constructed out of literally translating Welsh speech patterns into English. I often felt that one of the problems you face when doing *Doctor Who* is to give these other-worldly characters enough stature in their own right. For instance, an awful lot of the dialogue in *Time Lash* was risibly contemporary, it would just sit on the page, fine for a modern drama, but not for another planet, which was something we had to try and adapt.



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"I decided that we should have *Errinella* as a very green planet, because I thought we would need a lot of night filming and the BBC wouldn't be able to afford it. Thus, if it was a green planet, we could have the inhabitants talking about the white or the blue, rather than day or night. All night scenes could then be shot during the day, using a blue filter covering the camera. Sadly, it all fell foul of Christopher Bidmead, with whom I didn't really hit it off. I remember him saying, 'There's very little re-writing I want, except that, to be quite frank, I see the ending of episode three as the end of episode one.'

"I then called his bluff and said, 'If you think it's a minor re-write, I'm quite happy to let you do it.' A couple of weeks later, he came back and said he'd thought about it, and felt the dialect was so special he couldn't re-write it. Parts of it he felt to be puerile, especially some of the gags. For example, the dragon keeper was called Ogarth, because he lived in a cave and was a bear-like character (all the character's names were derived from Welsh colloquial meanings). In the big sort of feast scene, the Queen was talking about these dragons, as the Doctor has heard of them. She tells him they're looked after by Ogarth, and he says, 'Oh, you mean the cockney painter!'

Pennant's *Doctor Who* losses didn't stop there. He was, of course, director of the only unfinished *Doctor Who* story ever, Douglas Adams' *Shada:* "That had terrific sets, a super script and a marvellous cast. It was a disgusting shame that it was never finished. We'd done some marvellous filming in Cambridge and had done our first studio, which dispensed with all the small part actors and meant we were down to a small hard core of Tom, Lalla and about three others.

"We had rehearsed our second studio, the sets were all up, but the studio doors were locked – the strike started on our first day there. It was heartbreaking. We had no choice but to go on rehearsing for the next block, as we were all still under contract. Eventually it all fell through, and it was very, very sad."

Shada marked Pennant Roberts' temporary severance with the series, while he went off to direct *Tenko,* in which he cast, yet again, Louise Jameson, and then to the new Channel Four Welsh language service. He came back at John Nathan-Turner's invitation to direct *Warriors of the Deep,* the opening story of Season Twenty-One.

"It was a very odd number, *Warriors of the Deep.* I must admit I accepted it before seeing the script. It was always a fight. The story was a re-write of a *Space 1999,* and Johnny Byrne came to me in the studio and said, 'It looks a lot better than it did last time,' which I thought was extraordinary. It was structured like World War One, with battle after battle. The initial draft, with episodes running at about forty-five minutes, had even more.

"What didn't help, either, was Mrs Thatcher calling a general election, which threw our shooting schedule into reverse. John was quite strong on shooting this underwater sequence, and we were all poised to shoot it on film at the BBC's Ealing studios. The election meant that planning came back and said, 'Can you think in terms of doing a studio, your location work, and then another studio? Or else you'll have to lose the show.' Obviously, we said we'd try and cope. Ealing now wasn't available so we had to go to Shepperton, which had a vast tank. Now, as these weren't BBC premises governed by film rules, we were allowed to shoot it single camera video, so there was no jarring jump between film and video, as there would have been. The underwater sequence we shot at Southampton.

"The other factor you have to put down to Mrs Thatcher is that because we had changed the production order, it meant that what was to have been recorded in say, week four, was shunted forward to week two. On top of that, Mat Irvine, the visual effects designer, was delayed in a previous job which he was shooting up in Scotland. His preparation time for the creatures was slashed from maybe ten weeks to three or four.

"For the Myrka, which has been one of my most unhappy *Doctor Who* experiences, we'd talked in terms of a monster that would be operated by two experienced guys, who could develop it. We engaged the blokes from *Rentaghost* from a Monday through to the Saturday studio, so they had a week to work inside it, with Mat nearby to refine things and make sure it all worked. I wasn't quite aware of the complexities facing Mat until the post mortem afterwards. No one actually wanted to admit to the stage of crisis. The actors turned up on Monday and it was nowhere near ready. On *Who,* you are geared to everything being re-used, and in this we were using the same corridor flats in each recording, just shifting them around a bit to make them look different.

"For this to work, we had to complete the Myrka on the first studio, to finish by 4.15 on the Saturday afternoon, so that the sets could be re-arranged for the evening recording. The fellas didn't actually get the Myrka onto their backs until about 2.30-2.45. Then they realised that they couldn't stand up in the thing. Everything that was shown on screen was not rehearsed – we went straight in and did a maximum of two takes on each scene.

Warriors of the Deep.

"The Sea Devils also failed, because the actors inside had ventilation problems. They suffered from claustrophobia and couldn't breathe. The story was shot in the heat wave, and the studio air conditioning couldn't keep up. We'd wanted to give the Sea Devils more bulk, which is why we redesigned them, but they then didn't have the locomotion to look ▶

Pennant Roberts

convincing. The story could have been made a lot better, principally if Mat had had more time."

The lighting in *Warriors of the Deep* had often seemed rather flat and lacking in atmosphere: "Johnny's script wasn't terribly ambitious with the shapes it used and we were left with flat corridors, which tend to lead to flat lighting. You didn't have the room to create mood. If you have flat lighting, it tends to be uniform and then it appears too bright, but when we saw this combined result, it was too late to do anything about it.

The Sunmakers.

Pennant was invited back the next season for *Time Lash*. "I hoped it would be better than *Warriors of the Deep* and I was a bit disappointed when I read the new script. I remember Eric Saward was a bit defensive about it. He said, 'It's really quite good – Glen (McCoy) is quite a good writer.' And I disagreed and persuaded Eric to do a complete rewrite on it, to make it more lucid.

"The area I think we let down was in the number of times we had to create the main effect of going into the Timelash. If you've got to do something that often, you've got to set about a fairly simple way of doing it. We could never get the man-hours or the money to spend on the exterior of the Timelash, which was in the first studio session. We were left with the physical problem of the actors going up a ramp and falling onto a mattress inside the 'machine', making them disappear in the post production which, for *Time Lash*, was incredibly complex.

"Our original set designs kept getting sent back and pared down because of lack of money and that scaling down was, in itself, time-consuming. We'd taken the time on the first draft, so the last one – which the viewers saw – was a bit slapdash. I remember also feeling that the parts were imbalanced, and saying so to John (Nathan-Turner) in the planning stage, both in terms of content and duration. There was too much happening in the first episode and not enough in the second, and yet the natural cliffhanger in Glen's story was the one we used. Certainly Eric was aware of that and we tried to pull back. Too much of too much was the main problem; we needed a simpler story really."

After production completed, Pennant discovered he was overrunning by several minutes on part one, but underrunning on part two: "We slid the whole of Nicola's part of the sub-plot, about four scenes, into part two. She was meant to be tied up as part of the cliffhanger, but what was actually something like episode one, scene fifty-eight became episode two, scene eighteen. It was as much as that.

"I trimmed other parts of episode one, but we were still short for the second, so we had to go into one of Graeme Harper's studio sessions and record an extra scene in the TARDIS set to fill it out. This was written by Eric as padding, a complete deviation from the story. I don't think *Who* was built for forty-five minutes, with its emphasis on a kind of adventure shorthand, and rapid pace."

Pennant also had problems with the action sequences in the story. "The only way to do fights is one shot at a time. It's all right having an action sequence with three characters, but in that we had something like ten to fourteen protagonists. To try and block it is very intricate, particularly if there's nothing for people to hide behind. I used to say to the actors, 'This mustn't happen until that happens,' but they sped up with adrenalin and it all went too quickly and confusingly together. I couldn't prise it apart and do it sequentially.

"The new names in the cast were a way of balancing the budget. Paul Darrow was cast in an attempt to bring in a name. It was nice to have him, because of the audience he would be able to draw from *Blake's Seven*. I think that Paul faced a problem, in that he wanted to get away from Avon and so his ideas for the part never coincided with what John or myself felt would be right for the character. I spent quite a lot of time watering Paul's input down – he came to me and said, 'Why don't I play it with a hump?' and I thought, 'He can't be serious,' but at the beginning I think he was *completely* serious! Elements of that came back and encouraged the same kind of playing from Colin, for example."

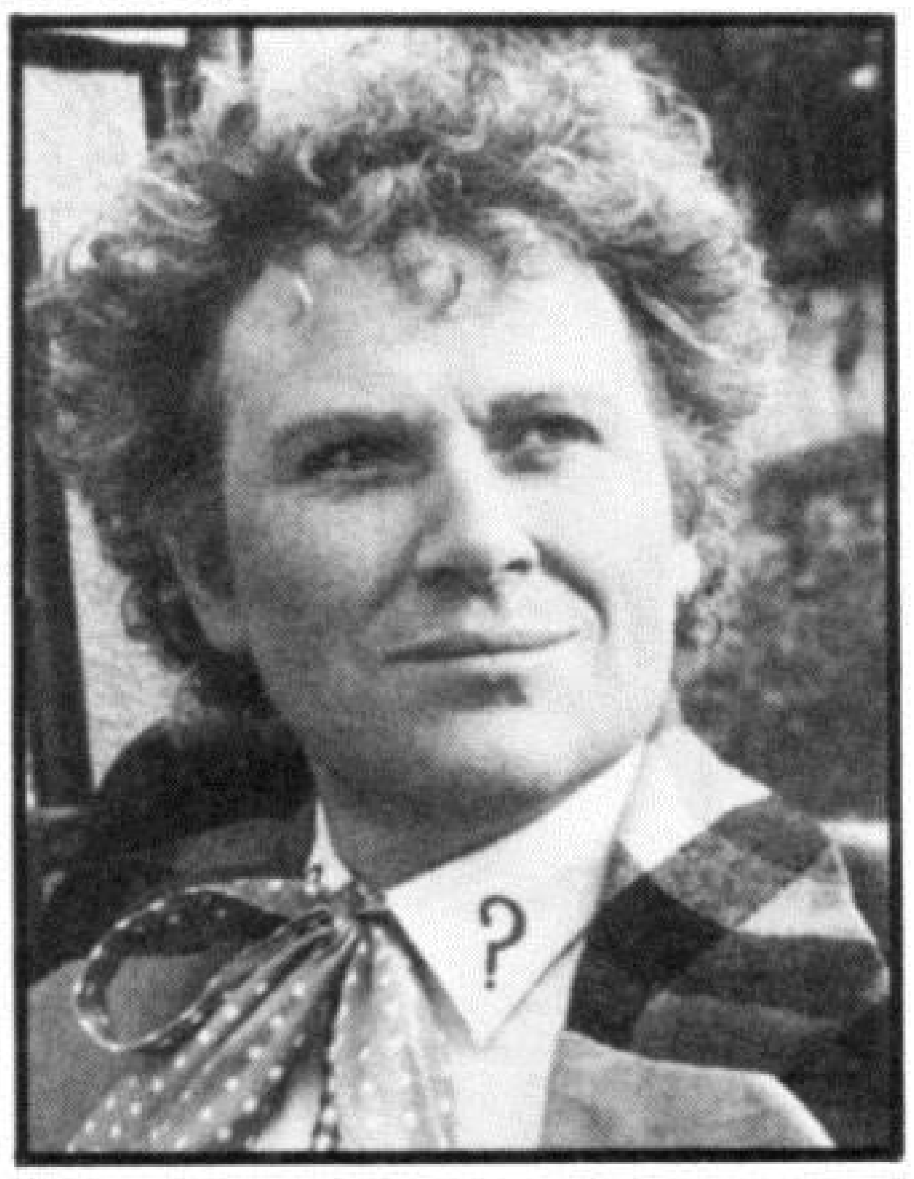
Pennant has mainly happy memories of his time on *Doctor Who* and wouldn't mind directing another story, "Although I would like to see the script first this time." For the future, he is nurturing independent directing or producing ambitions with ideas of his under consideration by various companies. Either way, it won't be long till we see Pennant's name at the end of a television programme once more. ◆

GALLIFREY GUARDIAN

No 122 MAR 1987

IT'S GOODBYE TO COLIN

After just two-and-a-half years of playing the Doctor, the BBC recently announced that Colin Baker would be relinquishing the part before recording on a now confirmed new season starting in March.



The train of events leading up to Colin's premature departure started with *The Daily Mirror* leaking a story in its Saturday television pages on 29th November. This rumoured that BBC bosses were looking to lift the show by replacing the leading actor, especially, so *The Mirror* claimed, as Baker had supposedly annoyed BBC top brass with his criticisms of the suspension of the show. If this was the case, then surely he would have been replaced before *The Trial of a Time Lord?*

The speculation started after it was confirmed that *Doctor Who* would be back next season with a new fourteen part series, and that Bonnie Langford but not Colin Baker had been contracted to appear in it. Enquiries to Colin's agent revealed only that he was "in discussion" with the Corporation, and Producer John Nathan-Turner stressed that he "wanted Colin to continue in the role".

As it is, an announcement was made by the BBC Press Office on the 18th December to this effect – after some negotiation, Colin Baker had rejected a BBC offer to appear in just four of the new episodes (in order to regenerate him) as the filming period was a vital time for the casting of parts in theatre, film and television. His agent stated how disappointed Colin was to have had to make this decision as he had greatly enjoyed playing the Doctor, but wasn't prepared to be summarily replaced and possibly suffer from giving up the six weeks required for the Spring production dates.

The BBC, naturally enough, denied a back-stage bust-up and said it was quite usual for the Doctor to regenerate from time to time – and that only two Doctors had stayed longer than Colin Baker's three years. What they failed to state was that all the previous incarnations left of their own accord and that Colin's actual screen time has amounted to just 44 twenty-five minute episodes broadcast over three years in a period of just 29 weeks! No wonder the public didn't get used to his version of the Time Lord! The BBC went on to wish Colin all the best in the future, a feeling no doubt echoed by Colin's many fans both in this country and abroad.

As to the future, it has been decided that John Nathan-Turner should produce another season as "nobody else handles this kind of show as efficiently". Although John has been all set on leaving, he was "delighted and flattered" to be asked to stay on. There is no new script-editor as yet, but already the newspapers are rumouring that the next Doctor might be a woman – all because a group of London feminists, thinking this would be a good, non-sexist idea, have written to suggest it to the BBC's Alasdair Milne.

This is highly unlikely, according to all informed sources. The papers are also suggesting that either Patrick Troughton or Jon Pertwee might be persuaded to return to the title part and both actors' agents said they would be interested, other work, in Jon's case a planned new series (in New Zealand) of *Worzel Gummidge*, permitting. Time will tell, and with a March production date, should do so very soon.

The most interesting, and probably the most accurate thing about the article were the quotes from three former Doctors as to whether they would be willing to play the part again if Colin did leave. Jon Pertwee said: "If I was available I would consider going back to the series," Patrick Troughton commented: "It was great fun playing the Doctor. If I was asked I'd give it serious consideration," and Peter Davison concluded: "If they asked me to do it again in about twenty years' time I'd think about it. At the moment I'm happy doing other things."

OUT AND ABOUT

Former *Doctor Who* cast and crew members continue to keep themselves busy. The very first director employed on the show, **Waris Hussein**, who directed the mammoth *Marco Polo*, is the main creative force behind a new four-part drama series coming up on Channel Four and entitled *Intimate Contact*. Boasting a starry cast, it also has a pertinent and tragic theme – the spread of AIDS.

On a happier note, **Maureen O'Brien** is back in the theatre, this time appearing in a new version of G.B. Shaw's *Candida* at the King's Head, Islington. Meanwhile, a former *Doctor Who* girl is joining her ex-*Who* colleague **Frazer Hines** on the set of *Emmerdale Farm*, all set to play a regular character. She is, of course, **Wendy Padbury**, and she looks little changed from her days as a time traveller in the Sixties. Another ex-companion **Katy Manning** appears in a new Australian film, *Frog Dreaming*. The *Two Doctors* production manager, **Gary Downie** is handling the first half of the new *Space Cops*, while **Kevan Van Thompson**, who worked as a P.M. on this season is handling the second half. Early reports indicate that this show will be well worth the wait, with episodes directed by **Graeme Harper**.

Not such happy news for former companion **Nicola Bryant** – her new West End play, *Killing Jessica* has won unanimously bad reviews, although only for the plot and not for the acting. However, bad reviews don't necessarily mean empty houses and at the moment, audiences seem to be lapping up the play, which is a traditional thriller.

Finally this month, **Janet Fielding** was recently quoted at a convention as saying she thought she'd never work in a major part in TV again thanks to typecasting. Somehow this seems rather unlikely.

MAKING WAVES

Fans will need to find their sea legs for the latest *Doctor Who* convention.

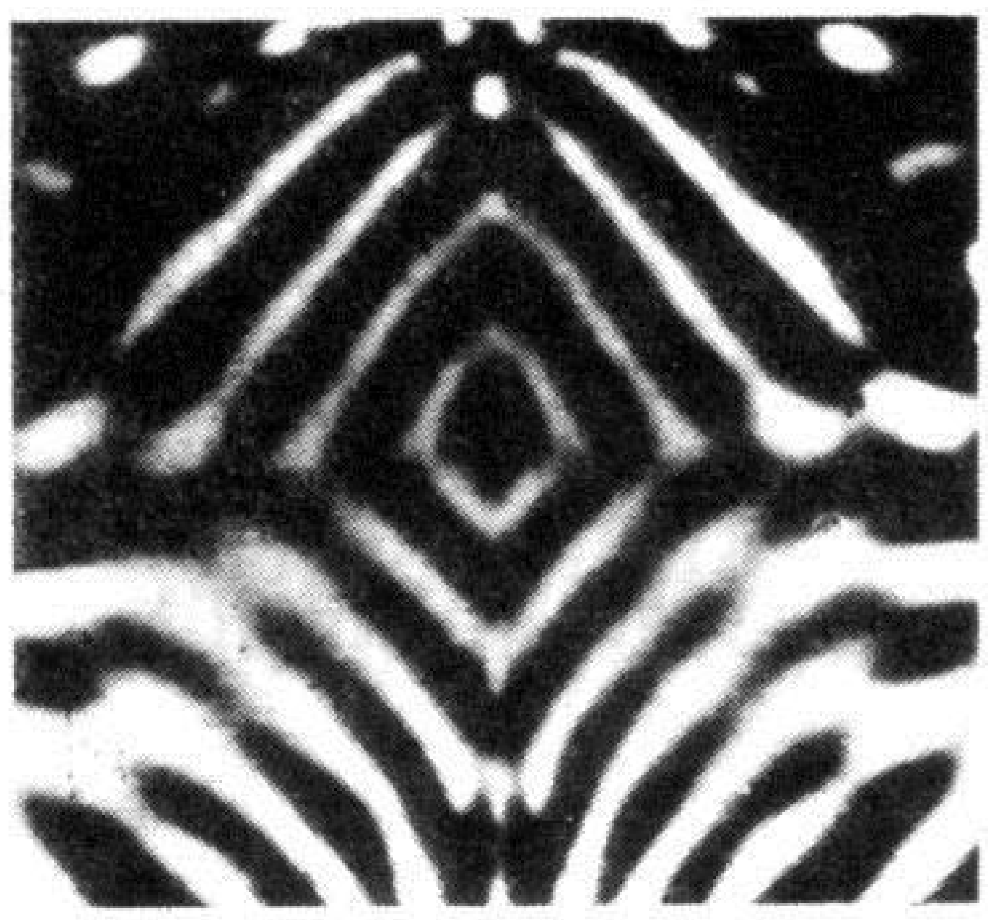
In conjunction with Oxfam and Sealink, the Doctor Who Appreciation Society are preparing their most ambitious convention ever – on board a cruise ship!

'A Voyage with Doctor Who' will leave Harwich late morning on Saturday 21st March, 1987 *en route* for the Hook of Holland, and return, after a few hours ashore in Holland, early the next day.

Star guests, live entertainment and all the facilities of a large ship are just a few of the attractions.

For full details send an sae to: The Voyage Office, 21 Norwich Road, Exwick, Exeter EX4 2DN.

MATRIX Data Bank



PLAYING WITH FIRE

Jason Mark from Rainham in Kent has noticed that Tom Baker comments at the end of *Pyramids Of Mars*, that he was blamed for a fire in 1666, presumably the Great Fire of London. But as we have seen, the fire in 1666 was started by a Tereleptil's gun in the Peter Davison story *The Visitation*. What Jason wants to know is if the Doctor could have started the fire twice, as the Fourth Doctor could not know his own future?

There are three possible answers to this. The first, and I think most probable, was that the Doctor was being his usual flippant, name-dropping self, and slipped in this reference simply to impress Sarah. (It need not have been true.) The other possibility is that the Doctor did start the fire twice, only in alternative universes. A further possibility is that the Doctor could have known that he was going to start the fire and be blamed for it, but not know exactly where or when it would happen.

COVER STORY

Two readers have spotted some irregularities in the excellent Target book listing which appeared in the **1986 Summer Special**. N.P. Taylor of Cardiff and Mark and John Henderson of Colne have written in as follows. Mr Taylor asks about the cover for *The Visitation*, which was credited as being by David McAllister and the photographic reprint – he only knows of the photographic cover. The Hendersons ask about the *Curse Of Peladon* cover by Bill Donohoe (as they only have the Achilleos one), *The Deadly Assassin* book which apparently had two covers, and *The Twin Dilemma*.

The answer here is that the listing was very accurate indeed – too accurate in fact – as the above-mentioned covers, with the exception of *Curse Of Peladon* never actually saw print on the books and the explanation of this somehow got omitted when the article was printed. To take them in order; when *The Visitation* was to be released, an artwork cover was commisioned from David McAllister and was completed, but a last minute decision to use photographs meant it was never used. *The Curse Of Peladon* did have two covers, but the second one has only ever appeared on the hardback edition. *The Deadly Assassin* is a bit more mysterious. John Geary completed a reprint cover for it at the same time as *Claws of Axos* and *The Sea Devils*, but when the book was reprinted, for some reason it was not used. *Twin Dilemma* is a lot simpler to explain. Andrew Skilleter's first cover for that book was a portrait of Colin Baker (the artwork actually appears on the June page of his 1987 calendar) which was not used, according to Skilleter, because of contractual difficulties. The green Mestor cover was done as a replacement and was what appeared on the book. My thanks to Gary Russell and Nigel Robinson for helping with the above information.

CREDITS TRANSFER

J. Mark Sappenfield from Kansas City has written in to ask about two *Doctor Whos* that have been aired recently on his local PBS station. The stories in question were *The Aztecs* and *The Dalek Invasion Of Earth*. Mark says that they had no titles, and the endings had been refilmed – although the showing of *Edge Of Destruction* was intact. The reason for this is that up to and including *The Gunfighters*, the stories had no transmitted individual titles and so it would have been difficult for the BBC to have added one without completely changing the opening titles.

The closing titles have been re-edited because characters do not appear in every episode, and so when the story is transmitted as a feature-length film, people who die in episode one would not be credited in episode four or six, so in order to keep the credits, they have to be re-filmed. This is also the reason why they have been redone for the BBC video releases. The reason that *Edge of Destruction* was complete is that only the four principle cast members appeared in the story and so there was no need to change the titles.

DOCTOR'S TOOL BOX

Still overseas and Gene Fender from Carrollton writes in asking about three pieces of equipment that the First Doctor had in his TARDIS, but which have since vanished. The Astral Map was first seen in *The Web Planet* and was used by the Doctor to locate the position of the Menoptera invasion force. The Food Machine appeared in *The Daleks* and was simply a machine that gave food. This was in the form of a block, rather like a Mars bar, which contained all the elements and proteins that 'real' food would have provided. Finally the Fault Locator was a long machine, situated behind a glass panel behind the scanner screen. Its function was to identify, by a code, which piece of equipment in the TARDIS was malfunctioning. This too was first seen in *The Daleks*.

◆ **Compiled by David J. Howe of DWAS.**

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FOR ALL DOCTOR WHO FANS
The first serious analysis of the Doctor Who phenomenon ever written

DOCTOR WHO
The Unfolding Text
John Tulloch and Manuel Alvarado

On Saturday 23rd November 1963 at 5.25 p.m., the Doctor Who theme music was heard on BBC television for the first time, and just under twelve minutes later, William Hartnell appeared through the London fog as the first Doctor. It was the birth of an institution.

(c) BBC Enterprises 1984.

Doctor Who: The Unfolding Text is the first serious analysis of the BBC's longest-running fictional programme ever. It provides an intriguing insight into the history of Doctor Who, with a detailed analysis of the cultural and economic forces that have helped to shape the programme.

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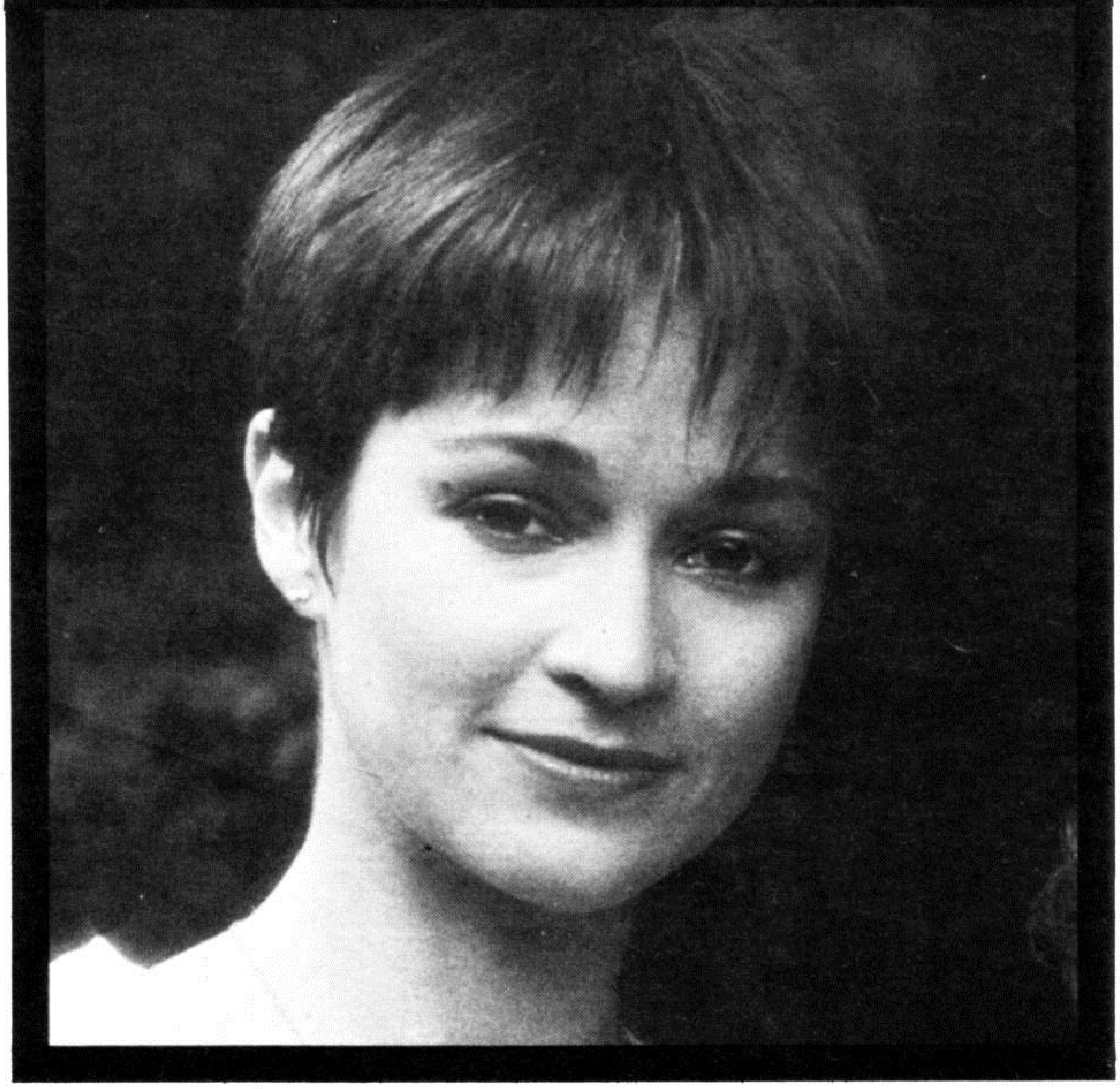
Travelling Companions

In recent years, the tendency has been towards short-lived and less memorable companions. Tegan Jovanka, played by Janet Fielding, was a significant exception. By Richard Marson.



Strong women have always worked well as companions of the Doctor. They have a lot more energy and drive and although they still do the same stupid things from time to time, they do so with more animation than the run of the mill blunderers. Tegan Jovanka fitted into this category.

From her first appearance in the 1981 story *Logopolis*, it was established that here was a girl who wanted to widen her horizons. Her job, as air hostess with an Australian airline was, as she saw it, the gateway to experiences until then out of her reach. As it was, her stumbling on to the TARDIS and the whole fantastic and gruesome scenario therein gave her the chance to experience a lifestyle such as she could never have envisaged.

To survive the sheer trauma of losing her favourite Aunt Vanessa, murdered by the Master, as well as being the sole human witness to the near end of the Universe, Tegan had to have the ability to distance herself from her surroundings. This quality of remaining very self-contained in the weird environments she was to encounter helped her to stave off the inevitable day when all the suffering and violence would become too much and force her to leave the Doctor's side.

Although able to distance herself from too much individual trauma, Tegan would willingly throw herself into the fray, if she believed in the cause for which she was fighting. She would equally willingly speak her mind in the close confines of the TARDIS, this leading to considerable tension among her travelling companions, most particularly the Doctor. Her initial mistrust of Turlough was to prove shrewd, but her coldness was also something which could make her seem on occasion a rather lonely figure – although fond of Nyssa, she hardly had much in common with her.

Her semi-romantic encounter with the creepy eternal Marriner in *Enlightenment* only served to highlight the hostility in her nature, and her genuine feelings for the Doctor – grief shadowing her mind when she learns of the Time Lord's apparent death. Her mind was twice prey to alien invasion from the parasitic Mara, which really gave audiences the chance to investigate the furthermost depths of Tegan's neuroses and confusions. It was a rare piece of many-layered writing and a superlative performance from Janet Fielding.

As with so many of the companions a lot of the character was drawn from the persona of the actress. Janet Fielding lent a great deal of the independence of mind to the role, standing up against any painfully obvious sexism in the scripts and developing a rapport with the other regular actors, which allowed for such incisive scenes as those between Tegan and Turlough in *Terminus*, many of which were written by Eric Saward after conversations with the actors involved. Her ascerbic relationship with Adric, and her grief at his death were painfully brought back to the fore along with the extremely mixed feelings about this new arrival.

Tegan could be warmer in her reactions to both people and places. In *Black Orchid* we see the fun side of the young Australian and in *Mawdryn Undead* she instinctively likes the amiable Brigadier.

Perhaps it was an indication of the character's success not only with viewers but with writers, that Tegan tended to dominate the companions of her era, and that so many storylines were developed around her character – the sheer number of her relations used in the series is some indication of this. In *Castrovalva* she takes much of the limelight in terms of sheer practicality, while in *Earthshock* her bravery, not to say recklessness, makes her something of a minor heroine. Much depended on her friendship with the Doctor – the Peter Davison incarnation was sufficiently young, vital and diverse to soften her irritation at his lesser qualities. It is doubtful that Tegan would have seen eye to eye with the bumptious Sixth Doctor. Tegan's sense of her own importance was quite highly developed and her sense of humour was definitely dry, neither of which would have fitted in with the latest Doctor at all.

By the end of her travels, however, the character of Tegan was without doubt in decline. *Warriors of the Deep*, *The Awakening* and *Frontios* were a severe disappointment, after the depth of characterisation in the Twentieth Season. All Tegan seemed to contribute in these stories was the odd supporting line and some very revealing costumes. The situation wasn't much better in *Resurrection of the Daleks*. Aside from the poignant and well reasoned departure scene, Tegan spent much of this story in bed inside a warehouse, making friends with the unnecessary character played by Chloe Ashcroft. Janet Fielding went out at the right time both for her as an actress and for the sake of her television part.◆

DOCTOR WHO

a BBC production

To many people the workings of television are a mystery, so in this survey of the BBC, Patrick Mulkern attempts to unravel the structure of this complex organisation.

THE BBC

The BBC is a very large and complex organisation. Its most famous landmarks are Television Centre in Wood Lane and Broadcasting House, the home of radio, in Portland Place. The BBC also has about forty other premises dotted all over London.

In Central London, in the vicinity of Broadcasting House and Regent Street, are various important departments, such as the Central Stills Library, accommodation services, the BBC Club in the Langham, and *Radio Times.*

However, the majority of television production, and services, is based in West London. Documentaries and sport are dealt with at Kensington House, Lime Grove Studios are the seat of current affairs and it is from there that *Breakfast Time* and *Panorama* are broadcast live every week. Union and Threshold House on Shepherd's Bush Green has been the home of the Series and Serials department since the early Sixties. And it is surprising to note that all these premises are nearly half a mile away from Television Centre.

Other important establishments are BBC Enterprises at Woodlands in White City, just on the other side of the A40(M) from Television Centre, the rehearsal rooms and scenic services in Acton, the film studios in Ealing, and the Archives in Windmill Road, Brentford. There are additionally many regional television buildings – the most notable being Pebble Mill in Birmingham.

Some shows requiring permanently erected sets, and therefore continual use of a studio, are farmed out to special premises. For this reason, shows like *Breakfast Time* come from Studio E at Lime Grove and *EastEnders* from Studio C at Elstree (about 15 miles from the Television Centre). However, most of the BBC's television output is either transmitted live or is recorded at the Centre.

TELEVISION CENTRE

Television Centre or TC is in the shape of a circular block, familiarly referred to as 'the doughnut', which has had various towers and blocks appended to its circumference over the years. It is six storeys high – with each floor fulfilling particular functions. The sixth floor is the domain of the 'big boys', with door plaques bearing such hallowed names as Michael Grade and Bill Cotton; the fifth floor is the site of the all-important planning department. The third floor is mainly given over to the costume department and the ground floor has, among other things, tea bars and artists' dressing rooms, which directly serve the eight TV studios.

TC has eight major studios and two smaller presentation studios set aside for shows like *Points Of View* – which are referred to as TC1, TC3, TC8 etc, and PRES. A and PRES. B.

One's first step into a TV studio can be a little daunting. It's like going into a large aircraft hangar. Each studio is a different size but they roughly average about 100 feet by 75 feet. The ceiling is covered with over 200 lights, all of which can be lowered or swivelled on cue, and are needed to cover every possible angle of the studio floor.

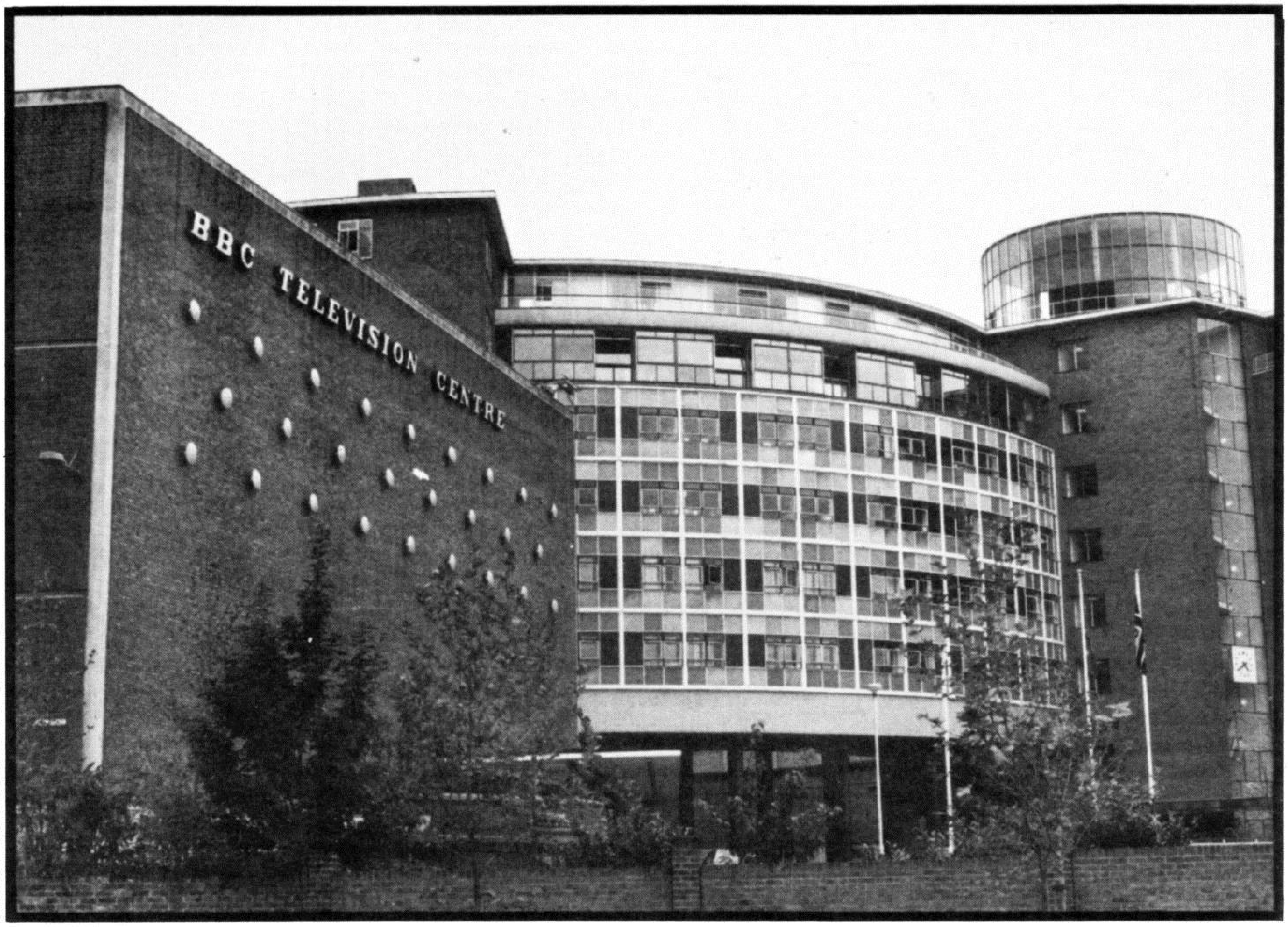
There are various entrances to each studio, the most impressive being the massive double portals opening onto the perimeter road outside. Often glimpsed on shows like *Blue Peter,* it is through them that all the scenery and props are brought onto the studio floor. There are also internal doors, appearing rather like airlocks, outside which are illuminated displays. If 'Rehearsal' lights up in blue, authorised personnel can enter or exit, but 'Transmission' in bright red is a warning for deadly hush.

Also around the edge of the studio are exits to dressing rooms, camera stores, and a metal staircase leading to the production gallery. A metal gantry runs all the way around about 30 feet up, as does what appears to be a giant curtain rail. The huge cycloramas or backdrops are hung from this. Even higher up, 'in the gods', on a level with the lighting is a viewing gallery, for visitors to the BBC to observe the action on the studio floor.

IN PRODUCTION

The original script put forward by a writer is taken by the script-editor, who ensures at an early stage that any problems are ironed out. If a script falls short of its 25-minute slot, it is the script-editor's job to add, or expand scenes, normally in conference with the author. By the same token, if it is far too long or calls for action which cannot be achieved on the allotted budget, the script has to be tailored accordingly. The script-editor should also delete any continuity errors or dialogue unnatural to the regular characters. The finished result is called a rehearsal script.

The rehearsal script is delivered to the director designated to that particular story, who then sets about translating it into a camera script; a document of exactly where, when and how action will appear on the screen. He has to detail the setting, the characters required, the action and which of the five available cameras will be shooting what.



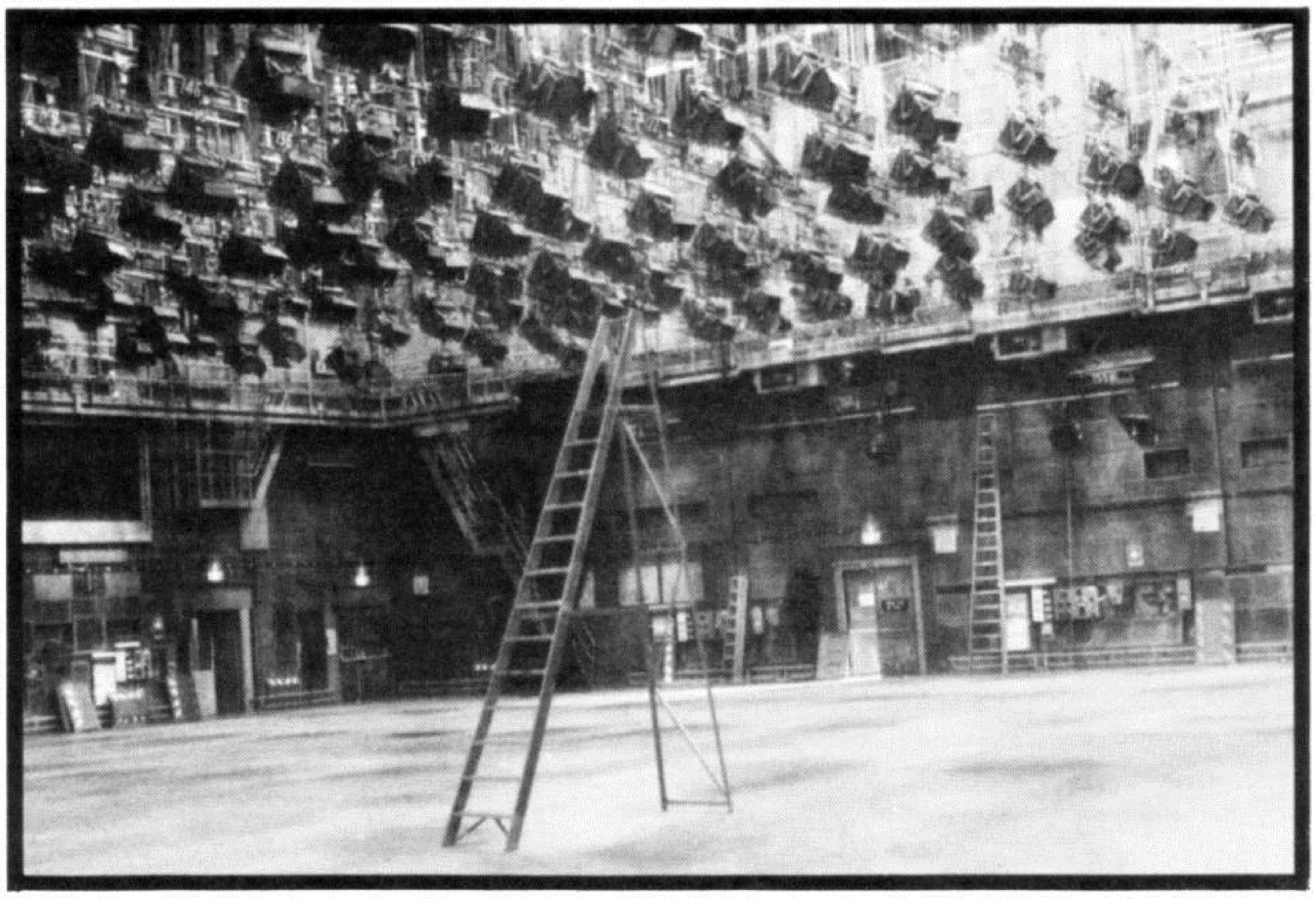
Wood Lane's BBC TV Centre.

A director breaks his story up into recording blocks, logically arranged to deal with all the scenes required in one set at a time throughout a story. So, for example, during recording, the opening TARDIS scene will be followed by episode two's TARDIS scene, and followed by the one at the end of the story. For a four-part *Doctor Who,* the production team are normally allotted two recording blocks, the first lasting two days, and the second lasting three, and they could be slotted into any of the five larger studios (1, 3, 4, 6 or 8).

Few *Doctor Who* stories are made wholly in one studio these days. For example, the first two-day session of *The Mysterious Planet* was recorded in TC6 and the following three-day session was in TC3. In the bygone days of *Doctor Who* episodes were even more variously recorded: *The Wheel In Space* episode one was recorded in Lime Grove Studio D, episode two in TC3, three in TC1, four in TC3 again, and five and six in Riverside Studio 1! There was also a major allocation for filming at Ealing. It was fortunate no location filming was necessary.

In realising his impression of the script, the director has to break each scene down into a shot by shot account, described as group shots, long shots, two-shots, close-ups, extreme close-ups (seldom used today). In addition to that, camera operators can be instructed to pan, track, crab or zoom – usually to establish or conclude a scene.

In addition to the director, the rehearsal script is distributed to many BBC departments, including the Design Dept, and to the director's first choice of actors and actresses to be cast. The designer is a vital cog, in that he has to convert the writer and director's ideal dreams into solid fact, ▶



TC1 – Studios resemble huge aircraft hangers.

and bear the limitations of studio space and budget very much in mind. There will be an average of five sets per recording block.

For the first story of the last season, the first session demanded a hut, a tunnel with dilapidated escalator, an interchangeable subway, and a castle chamber. The second session necessitated a food production centre, a remount of the subway, a castle ante-room, a castle entrance, Drathro's chamber, and for the last day of recording a remount of the tunnel and the construction of the impressive Time Lord Trial Room. This set devoured over half the studio, which doesn't happen very often, other examples being the Captain's Bridge in *The Pirate Planet,* the cavern in *The Daemons,* the Panopticon in *The Deadly Assassin* and the TARDIS in *Castrovalva.*

Long before such grandiose sets can be constructed, the designer starts out with just a script and a blank floor plan of the relevant studio. He has to sit down and map out the sets as best he can, with precise directions and measurements for the scenery builders. Often he or his assistant will provide a highly-detailed set model, complete with moving parts like doors, to give the builders an accurate three-dimensional blueprint to follow. The sets, their sections prepared well in advance, are usually erected overnight to be ready the following morning with every last lick of paint dry.

About ten days before the studio recording, the cast and production team will have rehearsed the script over several days at Acton Rehearsal Rooms. Any location filming will long have been 'in the can', and sometimes model work will also have been executed. Once in the recording studio, a typical day's timetable runs as follows:

10.30– 1.00 Rehearse
1.00– 2.30 Lunch and Line-Up
2.30– 6.00 Record
6.00– 7.30 Dinner and Line-Up
7.30–10.00 Record

The rehearsal in the morning allows the cast to acquaint themselves with the sets and their movements within them, and for the production team as a whole to align and adjust the lighting, sound levels, camera positions and props exactly as they want them. Lunch arrives, giving the cast the chance to risk the perils of the BBC Canteen (now almost legendary), or even the bar in the BBC Club. All concerned return at 2pm as the cameras at last begin to roll and continue to roll until 6pm.

After dinner, recording resumes and carries on officially until 10pm, when on the dot the 'plugs are pulled'. Most directors do everything they can to avoid carrying on past ten, which would call for massive bills of overtime from all the highly paid artists and technicians on the floor below. But it does happen all too often with TV drama, including *Doctor Who.* Very narrow escapes have been numerous in *Doctor Who*'s past. The final scene of *Logopolis* was completed just in time, with Peter Davison sitting up in Tom Baker's clothes a matter of seconds before the plugs were pulled.

What eventually appears on screen

DOCTOR WHO MAGAZINE™
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Featuring a comprehensive survey of the Tom Baker era
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◆A TALE OF TWO TIME LORDS–we interview Linda Bellingham and Michael Jayston.
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The set for Romana's bedroom (18th Season).

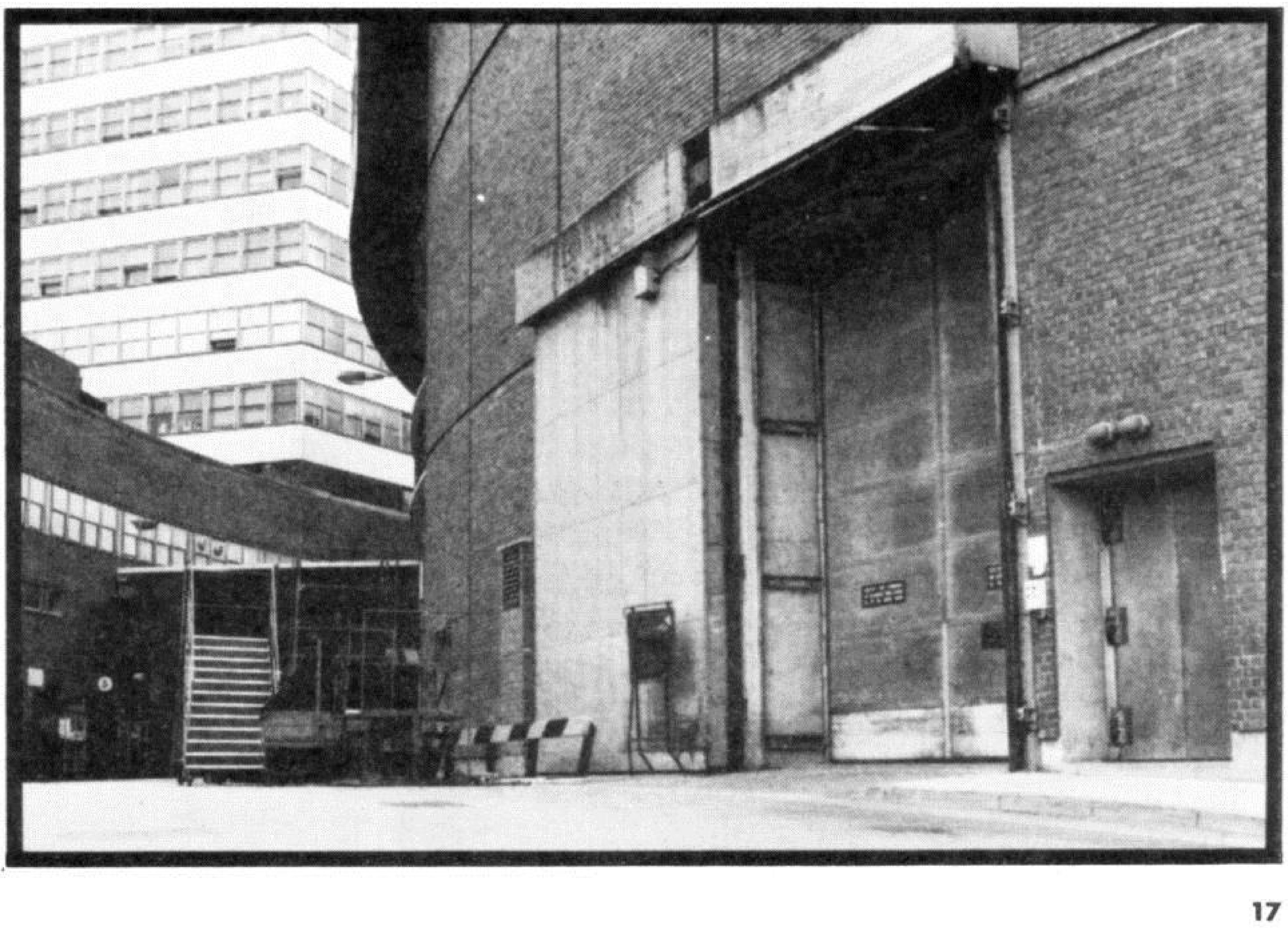
is controlled by the director and his assistants from the Gallery. They sit before a long complicated console at the end of which is a bank of television monitors, each picking up images from different camera sources. The large colour monitor in the centre is the one displaying the shot chosen by the director for eventual screening. Alongside the director will be the resident producer, the production assistant, a vision mixer, the electronic fx operator and a technical manager.

All the director's commands are relayed on short-wave radio to the cameramen and the production manager. He/she is the vital link with the studio floor, among other things, relaying the director's suggestions to the actors on camera. Normally, the actors will run quickly through the scene to assure themselves of their dialogue and movements, and then the scene will be recorded several times, until everyone is happy with it. Sometimes this will be only twice, but sometimes as many as ten takes are necessary.

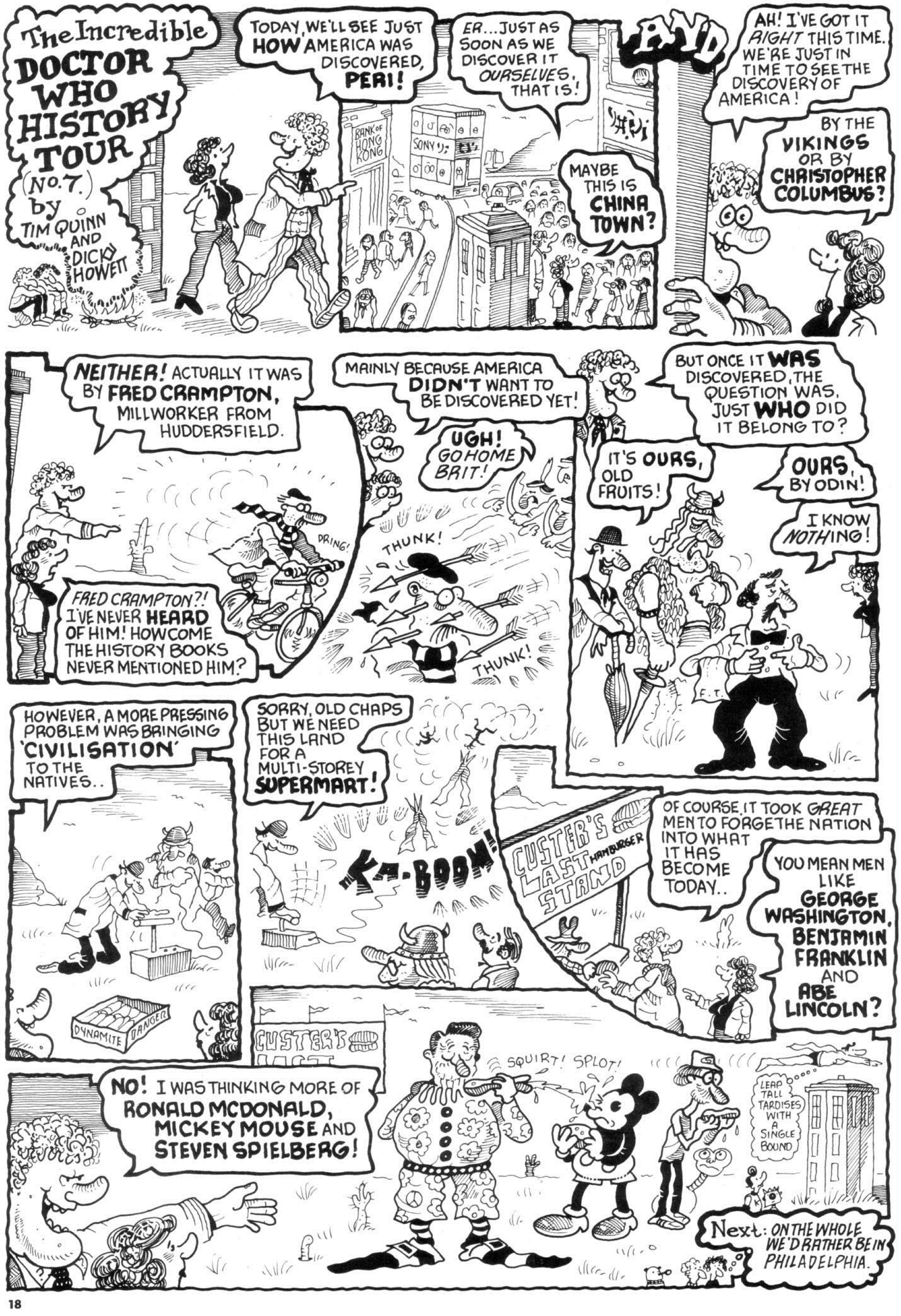
You might wonder how this mass of disjointed, uncoordinated recorded matter can ever be assembled into four complete episode units. It is an arduous process, and requires the use of editing suites to join the puzzle together (each individual scene is helpfully identified by a 'take' and 'shot' number, a sypher suite to dub on electronic sound effects and additional voices, or fade out unwanted noise.

By this stage, the episode should be fitting neatly into its 25-minute slot. Episode one of *Kinda* seriously overran at more than 30 minutes, which called for radical pruning. A lot of material with the chess players in Tegan's mind was cut. On the other hand, a whole new scene set in the TARDIS was required, to enlarge a short final episode of *Time Lash,* and was recorded during the next *Revelation of the Daleks* session. Once the producer and director have completed their masterpiece, the final embellishment to the edited tape will be incidental music.

The completed episodes of a *Doctor Who* story will then go into secure storage in perfect conditions until they are due for transmission. Although, to prove that the BBC are not always infallible, back in 1976 there was a terrible panic when an episode of *The Talons of Weng Chiang* went missing, days before it was due for airing. It had been misfiled but was eventually discovered and went out without a further hitch. ◆



The main door to Studio One (TC1).


The Incredible DOCTOR WHO HISTORY TOUR (No.7.)
by TIM QUINN AND DICKY HOWETT
TODAY, WE'LL SEE JUST **HOW** AMERICA WAS DISCOVERED, **PERI!**
ER... JUST AS SOON AS WE DISCOVER IT *OURSELVES*, THAT IS!
BANK OF HONG KONG
SONY
MAYBE THIS IS **CHINA TOWN?**
AND
AH! I'VE GOT IT *RIGHT* THIS TIME. WE'RE JUST IN TIME TO SEE THE DISCOVERY OF AMERICA!
BY THE **VIKINGS** OR BY **CHRISTOPHER COLUMBUS?**
NEITHER! ACTUALLY IT WAS BY **FRED CRAMPTON,** MILLWORKER FROM HUDDERSFIELD.
DRING!
FRED CRAMPTON?! I'VE NEVER **HEARD** *OF HIM! HOW COME THE HISTORY BOOKS NEVER MENTIONED HIM?*
MAINLY BECAUSE AMERICA **DIDN'T** WANT TO BE DISCOVERED YET!
UGH! *GO HOME BRIT!*
THUNK!
THUNK!
BUT ONCE IT **WAS** DISCOVERED, THE QUESTION WAS, JUST **WHO** DID IT BELONG TO?
IT'S **OURS**, OLD FRUITS!
OURS, BY ODIN!
I KNOW *NOTH*ING!
F.T.
HOWEVER, A MORE PRESSING PROBLEM WAS BRINGING '**CIVILISATION**' TO THE NATIVES..
DYNAMITE DANGER
SORRY, OLD CHAPS BUT WE NEED THIS LAND FOR A MULTI-STOREY **SUPERMART!**
KA-BOOM!
CUSTER'S LAST STAND HAMBURGER
OF COURSE, IT TOOK *GREAT* MEN TO FORGE THE NATION INTO WHAT IT HAS BECOME TODAY..
YOU MEAN MEN LIKE **GEORGE WASHINGTON, BENJAMIN FRANKLIN** AND **ABE LINCOLN?**
CUSTER'S LAST
NO! I WAS THINKING MORE OF **RONALD MCDONALD, MICKEY MOUSE** AND **STEVEN SPIELBERG!**
SQUIRT! SPLOT!
LEAP TALL TARDISES WITH A SINGLE BOUND
Next: *ON THE WHOLE WE'D RATHER BE IN PHILADELPHIA.*

Colin Baker
EPISODE GUIDE

THE TRIAL OF A TIME LORD – (Serial 7A)
Four Episodes

Episode One, 6-9-86
The screen is showing Balazar's attempts to stone the Doctor. The Valeyard, drawing attention to the fact that the Doctor seems to be taking pride in his interference, suggests a new procedure to the Inquisitor. What started as an inquiry into the Doctor's activities should, he says, be turned into a trial – and if he is found guilty, the Doctor's life should be terminated!

Episode Two, 13-9-86
The Doctor, Peri, Dibber and Glitz are on the run. They move deeper into the tunnel but just as they are about to turn the corner, the natives arrive at the entrance. Broken Tooth fires but misses. Turning to escape the other way, the Doctor sees the service robot in the way. In despair, he tells Peri he really thinks this could be the end.

Episode Three 20-9-86
The Doctor and Peri are rushing through the subway. It is imperative that somebody makes the robot see sense. Before they can go any further, Merdeen steps out behind them. He tells the Doctor he hunts by foot. When asked what he is hunting, he says, "You," before firing.

Episode Four 27-9-86
It is over – the Doctor and Peri leave Balazar to start afresh on the planet's surface. There are still unanswered questions, though – like what was in the box and who moved the planet off its original course. In the courtroom, the Doctor's satisfaction is shortlived. The Valeyard claims the most damning evidence is yet to come and that when he has finished, the court will demand the Doctor's life.

Cast: Colin Baker (the Doctor), Nicola Bryant (Peri), Michael Jayston (the Valeyard), Lynda Bellingham (the Inquisitor), Joan Sims (Katryca), Tony Selby (Glitz), Glen Murphy (Dibber), Tom Chadbon (Merdeen), David Rodigan (Broken Tooth), Adam Blackwood (Balazar), Billy McColl (Humker), Sion Tudor Owen (Tandrell), Timothy Walker (Grell), Roger Brierly (Dratho), John Emms, Mark Kirby (Train Guards).

Directed by Nick Mallet, Written by Robert Holmes, Designed by John Anderson, Incidental Music by Dominic Glyn, Script Editor: Eric Saward, Produced by John Nathan-Turner.

part 3

THE TRIAL OF A TIME LORD – (Serial 7B)

Four Episodes

Episode One, 4-10-86
Sil and Crozier have Peri, the Doctor and Yrcanos at their mercy. Sil gloats as the Doctor is fastened to an operating couch and a helmet is secured on his head. This might force the Doctor to tell the truth . . . or remove his sanity. As Crozier switches the current on, the Doctor goes rigid. Peri looks away, distraught, whileSil lets out a gurgling laugh.

Episode Two, 11-10-86
Peri is in despair, appropriately chained to the 'rock of sorrow' and being menaced by a distinctly altered Doctor. He is trying to force her to confess, telling her that not only is she expendable, but that he will willingly see her sacrificed in his place. As Peri does not respond, the angry, manic Doctor raises his arm to strike her.

Episode Three, 18-10-86
Under the scorn and anger of Peri and Yrcanos, Frax is beginning to lose his nerve. Seizing what he thinks to be his chance, Yrcanos flings himself at Frax, only to be gunned down. Tuza and Peri soon join him. Watching from the trial room, the Doctor is completely shattered, asserting that he was not responsible for the scene. The Valeyard says that what the Doctor thinks is completely contradicted by the reality of events.

EpisodeFour, 25-10-86
In slow motion, Yrcanos crashes through the door of Crozier's laboratory, firing at Sil's tank which explodes. The body of Peri/Kiv sits up and Yrcanos realises what has happened. He raises his gun and sprays the room. The Doctor, a forced witness in the trial room, cannot believe that Peri is dead. The Valeyard asserts that she had to die because the Doctor's negligence couldn't allow her to live. The Doctor counters with the accusation that he was taken out of time for another reason – one he has every intention of finding out.

Cast: Colin Baker (the Doctor), Nicola Bryant (Peri), Michael Jayston (the Valeyard), Lynda Bellingham (the Inquisitor), Brian Blessed (Yrcanos), Thomas Branch (Lukoser), Nabil Shaban (Sil), Trevor Laird (Frax), Patrick Ryecart (Crozier), Alibe Parsons (Matrona Kani), Christopher Ryan (Kiv), Richard Henry (Mentor), Gordon Warnecke (Tuza).

Directed by Ron Jones, Written by Philip Martin, Designed by Andrew Howe-Davies, Incidental Music by Richard Hartley, Script Editor: Eric Saward, Produced by John Nathan-Turner.

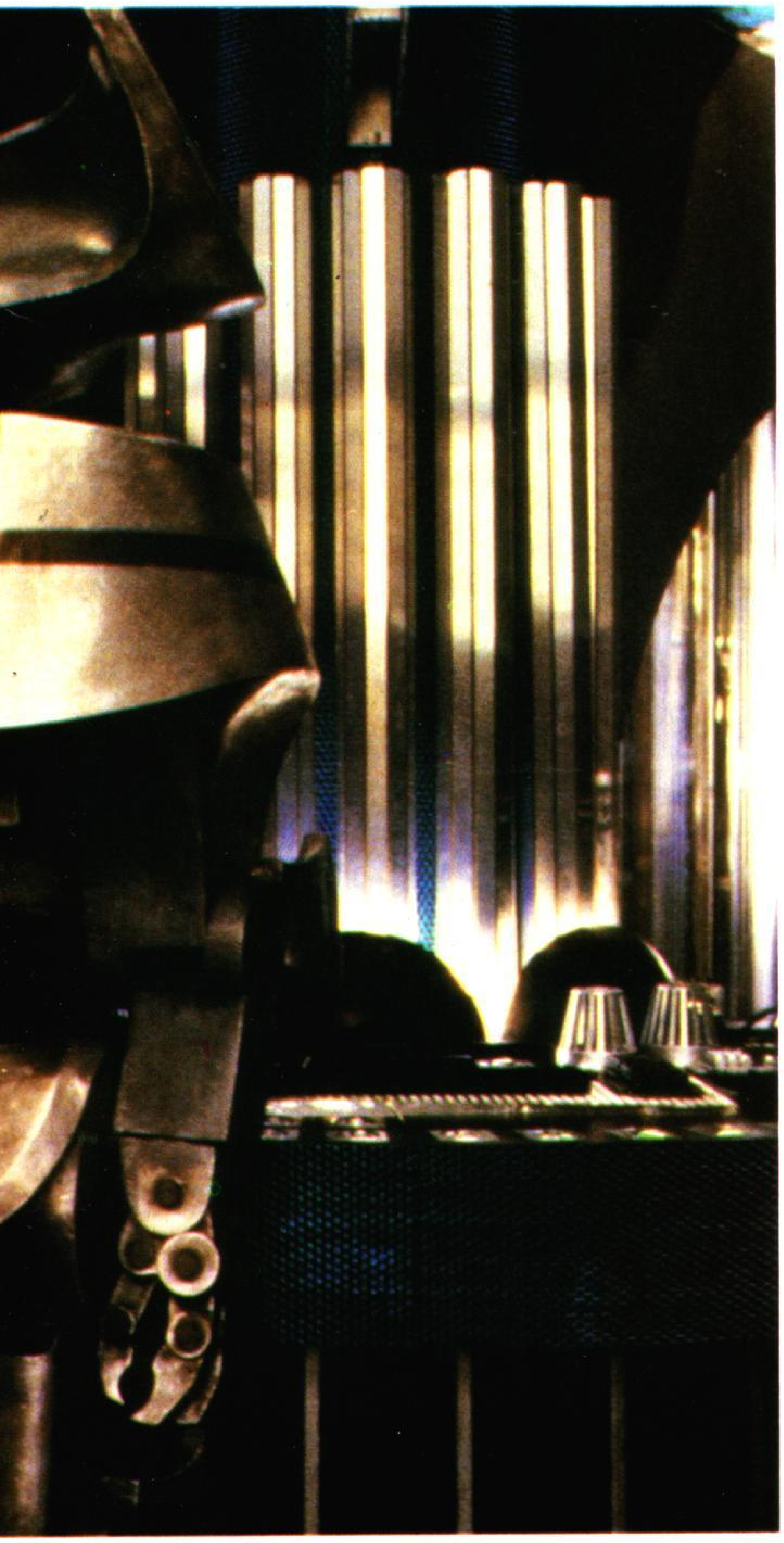
THE TRIAL OF A TIME LORD – (Serial 7C)

Six Episodes

Episode One, 1-11-86
Mel has persuaded Edwardes to give her a guided tour of the cargo hold in the hydroponic centre. But, when he tries to open the inner gate he is electrified. The traumatised Mel rushes into the hold. The giant pods are beginning to erupt under the light from the arcing cable. From one of them pokes a waxy, olive, leaf-veined hand.

Episode Two, 8-11-86
The Doctor sends a guard to the lounge, telling him that there are passengers trapped there. Tossing Mel a smoke mask, he puts his own on and they both enter the isolation cabin. The Doctor turns on the light and opens a black tent surrounding the bed. Mel and the Doctor see the patient – a once-human face grotesquely latticed with straggly creeper vines and waxy olive leaves. Suddenly, the creature's hooded eyes snap open.

Episode Three 15-11-86
The Doctor tells Lasky and the Commodore that the ship is hitting more than just turbulence. Bruchner is aiming Hyperion Three straight into



the Black Hole of Tartarus. On the bridge, Bruchner is looking up at the navigational screen, his face aglow with demonic power. The turbulence and vibration are increasing all the time.

Episode Four 22-11-86

Matters on Hyperion Three have been concluded and Mel and the Doctor depart. In the trial room, the Inquisitor asks the Doctor if he destroyed every Vervoid. He admits to this, but points out that had he not acted as he did, the whole of Earth would have been taken over. This is discounted and the Valeyard triumphantly announces that the charge the Doctor now faces is one of genocide.

Episode Five 29-11-86

The Doctor is deep within a matrix landscape of seemingly endless mud flats. He realises he is alone and that Glitz has vanished. From nowhere he hears the voice of the Valeyard warning him to look to his own predicament. Hands are emerging from the mud and slowly but surely dragging him down with them. The Valeyard can be heard gloating, "You are dead, Doctor, Goodbye!"

Episode Six 6-12-86

All is finally concluded – the Doctor is free, although, once again, he is not interested in serving in office on Gallifrey. He leaves the Inquisitor to do as she pleases with the Master and sets off with Mel in the TARDIS, the latter adamantly proclaiming that she'll be overseeing the Doctor's keep fit campaign. In the abandoned trial room, the Keeper receives orders from the Inquisitor. But as he turns, we can see that the Keeper is in fact the Valeyard!

Cast: Colin Baker (the Doctor), Bonnie Langford (Melanie Bush), Michael Jayston (the Valeyard), Lynda Bellingham (the Inquisitor), Anthony Ainley (the Master), Tony Selby (Glitz), James Bree (Keeper of the Matrix), Geoffrey Hughes (Popplewick), Honor Blackman (Professor Lasky), Malcolm Tierney (Doland), David Allister (Bruchner), Arthur Hewlett (Elderly Passenger), Tony Scoggo (Grenville, Hallett, Enzu), Michael Craig (Commodore Travers), Denys Hawthorne (Rudge), Yolande Palfrey (Janet), Simon Slater (Edwardes), Mike Mungarvan (Duty Officer), Hugh Beverton, Martin Weedon (Guards), Sam Howard (Atza), Leon Davis (Ortezo), Barbara Ward (Ruth Baxter – Mutant), Peppi Borza, Bob Appleby (Vervoids).

Directed by Christopher Clough, Written by Pip and Jane Baker and Robert Holmes, Designed by Dinah Walker, Incidental Music by Malcolm Clarke, Script Editors: Eric Saward and John Nathan-Turner, Produced by John Nathan-Turner.

Compiled by Richard Marson.

STORY 3

NEW SEASON *REVIEW*

The third story in the *Trial of a Time Lord* had every ingredient to make it the best of the season, including an excellent, traditional storyline with enough twists to keep even the most casual viewer tuned in. It had imaginatively designed and choreographed monsters, the arrival of a bubbly new companion and several star names in the guest cast.

Prime among the candidates for applause must be the designer. It's so rare on *Doctor Who* these days to have a series of sets that look like proper rooms. So many look just what they are – large sets in a television studio. On the Hyperion Three, the cabins looked as if they were genuinely part of a complex, made of wood and interesting in detail. The bridge was marred only by the unimpressive C.S.O. used on the screen and the general effect of the gym was let down by some very unfuturistic-looking equipment.

This was a colourful, gaudy story, which was reflected in the wonderful Hydroponic Centre, part of which made laudable use of the outer wall of the studio in which it was recorded.

The story was absorbing, although it clearly owed tremendous debts both to the programme's own heritage and principally to Agatha Christie. The writers returned to yet another plant theme and their characters followed a set of fairly stock science-fiction stereotypes. Honor Blackman brought a touch of class to her role as Professor Lasky, although it took me a while to warm to her, thinking she was overdoing it a bit at first. Michael Craig looked a little lost in his part as the Commander, but the rest of the supporting cast was refreshingly subtle. Particular praise ought to be reserved for Yolande Palfrey as the stewardess Janet. She managed to create something out of very little and was highly convincing in her part. Also excellent were the experienced Denys Hawthorne and Arthur Hewlett.

Sadly though, it was a great disappointment that the ship seemed so underpopulated. This seriously diminished the scenes in the passenger lounge, which was also reminiscent of a Habitat showroom. The accents sported by the Vervoids were hardly credible, and inaudible in parts.

SUSPENSE RETURNS

The direction, by *Doctor Who* newcomer Christopher Clough was highly polished and often very effective, especially in the end scenes where the Vervoids met with their doom. Suspense made a comeback to the show in this story, with scenes in the cabins and the gym often taut and edgy. On the other hand, the subplot with Mel heading for the crusher seemed bit of a waste of time, particularly as it didn't seem to be acted with much conviction, almost as if everybody knew that she would escape.

Of Bonnie Langford's debut, there have been mixed reports. Fleet Street has been virtually unanimous in condemning the actress's work, but then much of that is to do with her Violet Elizabeth Bott reputation. Certainly viewing figures increased with the first episode of this story, which would seem to indicate public approval.

My own feeling was positive, with reservations. It was a shame that Ms. Langford often overdid the wide-eyed, enthusiastic voice. Her first scenes in the TARDIS seemed the low point of the season, lacking in any charm or wit, and the whole keep fit theme seemed like a big gimmick from start to finish and not a good way to start. Things only looked up with the onset of the inter-galactic distress call. On the other hand, she is refreshing in many other ways, most of all in the energy with which she imbues the part.

MARVELLOUS ENDING

This story represented a proper advance in the Trial itself, bearing in mind my reservations about some of the more spurious interjections from the courtroom in the previous two stories. This time they really seemed to have a point, adding to the suspense and to what we learned about the Vervoid plot. The end was marvellous, although the about-turn in events was rather predictable, and Colin Baker acted the Doctor's anguish well, as he did at the beginning in the aftermath of Peri's loss.

All in all, the story was convincing and added a few very nice touches such as the three-dimensional game of space invaders, and the book being read by Professor Lasky at one point! There always seemed to be a lot going on without the action being hard to follow. The episode endings were genuine cliffhangers, rather than the repetitive close-ups of the Doctor's face – in this we had the very well directed build-up to the appearance of the mutant Ruth Baxter, a tragic subplot in itself, and the close-up of Bruchner's raving and elated face as he sends the ship into the Black Hole.

The Doctor seemed to have a very positive involvement too, complemented well by Mel. Their friendship is a lot more of a 'Let's split up and report back later' nature than the rather patronising and hand-holding one he enjoyed with Peri. The Doctor was at last back to being the dominant, inquisitive and enquiring figure of the later Tom Baker years and not the clown of a few of last season's stories. One feels that Colin Baker has really found his niche and this was the story that most demonstrated this vital ingredient. It wasn't a perfect show, but by any standards, it was a success.

◆ **Richard Marson**

OFF THE SHELF

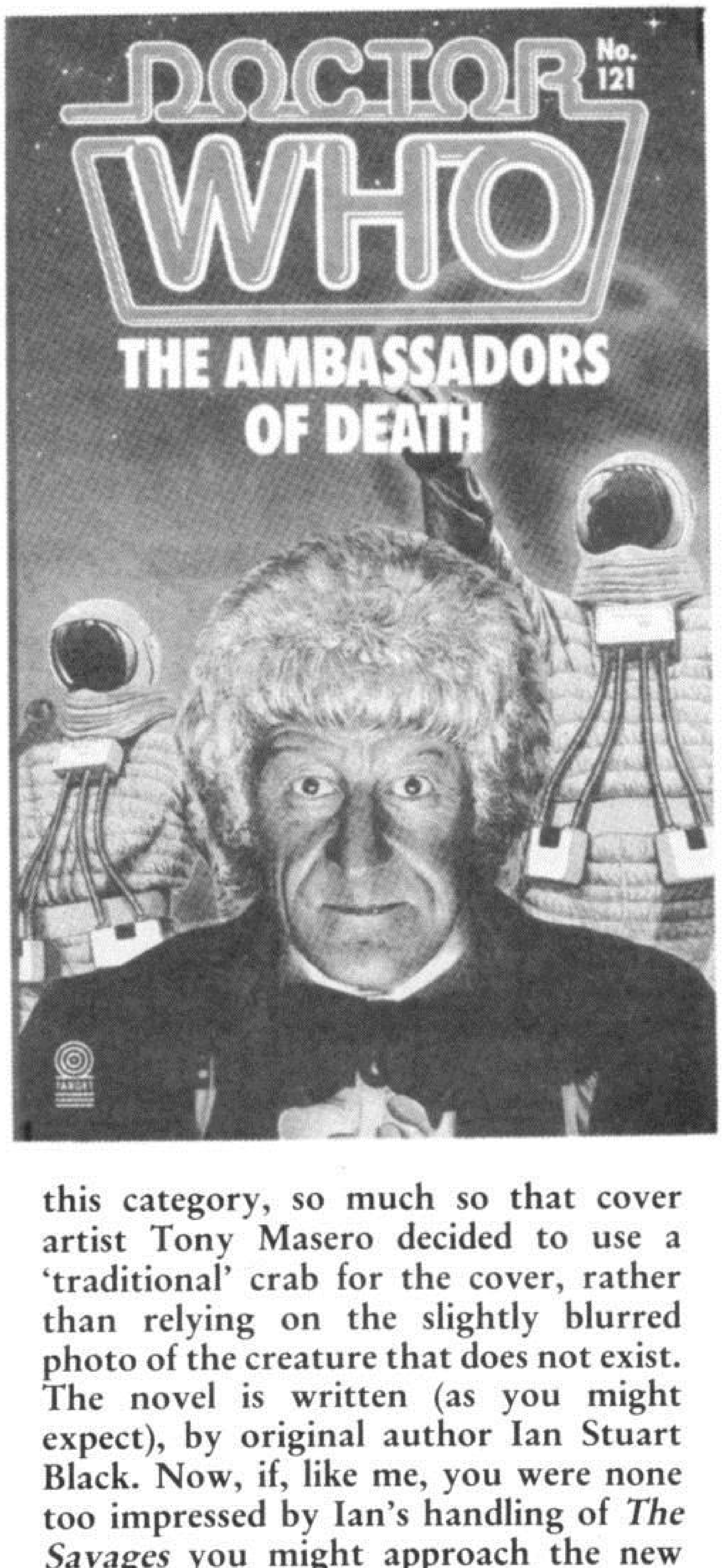
A regular look at the world of* Doctor Who *in print . . .

The Ambassadors of Death, the latest novelisation by Terrance Dicks, based on the script by Malcolm Hulke, based on the storyline by David Whitaker, is somewhat underplayed. After a spate of great novels, *Inferno, Mind of Evil* and *The Faceless Ones,* all based on lengthy scripts, Terrance returns to his *Krotons* stance to fit the story to the required 144 page count.

The Ambassadors of Death is not a bad book, nor is it destined to be flavour of the month. It plods along quite happily, the story is all there, along with the characters (definitely a bit of a problem) and the climax is just as unlikely (it always has been a problem). Too much emphasis is placed on the switching of scenes (a necessary television device to hold viewers' interest), but I can't help thinking Terrance could have strung a lot of the little scenes together to make it flow better. And a great many could have been dropped altogether.

However the majority of what is wrong with the book isn't Terrance Dicks' fault. Nor is it Malcolm Hulke's, or David Whitaker's. If there is blame to lay, it goes to Barry Letts for agreeing to do the production in the first place. Whitaker wrote and rewrote his *Invaders From Mars* script so many times that when Hulke was brought in to turn it into *Ambassadors of Death,* all the loose ends were neatly tied up, and Hulke created a load of his own which weren't. The one typically Hulkian character in the story, General Carrington, fails totally on paper, though wonderfully sustained on screen by the acting of John Abeneri.

Ambassadors of Death: published – 21/5/87. £7.50



Now we move back a Doctor, from first season Pertwee to first season Troughton. There are a number of early stories which are regarded as forgotten stories – the tapes no longer exist, detailed storylines aren't readily available, very few photographs exist. The 1967 story *The Macra Terror* falls into this category, so much so that cover artist Tony Masero decided to use a 'traditional' crab for the cover, rather than relying on the slightly blurred photo of the creature that does not exist. The novel is written (as you might expect), by original author Ian Stuart Black. Now, if, like me, you were none too impressed by Ian's handling of *The Savages* you might approach the new one with as much trepidation as I did. If so, you'll be very pleasantly surprised.

To get the bad bits over with – like *The Savages* one gets the impression that halfway through, Ian decided he was enjoying himself and only then did things flow. Had this been available to Ian Marter or Terrence Dudley I can't help thinking they would have swapped odd bits around to make for longer scenes, rather than straight rewrites of the script. For instance, the book starts with the Doctor, Ben, Polly and Jamie in the TARDIS, then landing. Then it cuts to the Colony and a chap called Medok on the run. A more adventurous writer might have created dramatic interest for the casual reader (as opposed to a hardened *Who* book buyer,) by starting the book with Medok being pursued.

GOOD CHARACTERISATION

That aside, Medok is one of two very good, solid characters in *The Macra Terror.* He pops up now and again almost as a narrator, to keep the Doctor/reader informed of what's going on, and that the holiday camp is not a cheerful 'Hi-di-Hi' version but something more sinister, with men in white coats, instead of yellow coats. Medok is someone who becomes very likeable and his ultimate fate will grab you with its simplicity.

The other good character is the Pilot of the Colony; suave, charming but slightly shady. The Pilot is a male Gladys to the Macra's Joe Maplin, and when he finally sees the error of his ways is determined to lead the Colony on to greater things. Interestingly enough, while his betrayal of the Macra loses him the post of Pilot, when he is proved right, he does not get his job back, because the colonists want the Doctor to be the new Pilot.

One thing that the book has very much in its favour is mood and atmosphere, especially when Jamie is trapped in the mines with two rather nasty Macra (spot the lines that were originally Ben's before he became a Zombie to suit script requirements). The atmosphere of the Colony is always brought out by the incessant prattling of the 'jingles' ("Work hard all day, now time to play," or some such), upon which the Doctor heaps a lot of deserved scorn. Everything is so very jolly on the surface and yet beneath it all lies death and decay, all controlled by one of the largest and apparently slowest, lifeforms the Doctor has ever encountered on television.

All in all, *The Macra Terror* is a good book, mainly because the story it is based upon is so very good. Out of the two novels this month (and *The Romans* last month) *The Macra Terror* wins the hardback-to-get award.

The Macra Terror published in hardback 7/87. £7.95.

One final piece of news, we can confirm that Terrance Dudley will novelise *K9 and Company.*

Next month we'll take an exclusive look at *The Rescue,* sadly the last book by Ian Marter. The month after will combine a review of *The Massacre* (out at last) and an exclusive interview with the writer of the book, John Lucarotti.

◆ Gary Russell

DOCTOR WHO MAGAZINE™

Short Story Competition
Winner, Over 15 Category.

The Bird of Fire

By Stephen Moxon

Tegan glared at the tall silver shape watching over the steadily rising and falling time rotor at the heart of the TARDIS console. *Stupid robot,* she thought to herself. How the Doctor could trust it she would never understand.

The robot in question was Kamelion, the newest member of the TARDIS crew. He had been asked by the Doctor to watch over the console, to ensure their safe arrival at the Eye of Orion. Just then, the inner door to the console room opened and in stepped a person Tegan trusted even less than Kamelion: Turlough.

Tegan looked at him for a moment and then asked, "Where's the Doctor?"

"In his room. He said he needed a rest."

Tegan nodded. Kamelion suddenly whirred into action, and turned to face them.

"There appears to be a problem." His voice was deep and metallic.

"What sort of a problem?" asked Tegan suspiciously.

"We are on a collision course with an unidentified object," replied the calm, robotic voice.

"What? I'm going to get the Doctor!" she said.

"That would be advisable."

Tegan ran out. Turlough walked over to the scanner, switched it on and stared at the image on the screen. There was nothing but black emptiness, just what one would expect whilst travelling in the vortex. He walked over to the TARDIS computer and punched a few buttons. The screen on the console read 'RED ALERT – COLLISION IMMINENT'.

Turlough stood puzzled, and looked up as Tegan ran into the room, closely followed by the Doctor, who came to a sudden halt. He looked at Turlough, then Kamelion and his eyes finally came to rest on the blackness of the scanner screen.

"I thought you said we were going to crash?" he said accusingly.

"It's very strange," replied Turlough. "According to the scanner, there's nothing out there, and yet on the computer there's a red alert and it says that collision is imminent!"

"Could it be a computer fault? The console does need repairing," the Doctor asked Kamelion.

"No, Doctor. I have checked and the TARDIS instruments are functioning perfectly," replied the android.

"Well that certainly makes a change," added Tegan drily.

The Doctor looked at her and was about to say something when Turlough asked, "What do we do now?"

The Doctor thought for a moment and then replied, "We wait."

The four did not have to wait for long. Tegan was the first to realise that something was wrong.

"Doctor, I feel dizzy!" she said.

"It's just some minor interference affecting the TARDIS's balance system," replied the Doctor. "It'll correct itself soon."

Their attention was attracted by Turlough, who was pointing to the time rotor. Something appeared to be hovering just above it. *It looks like a hen's egg!* Tegan thought.

It seemed to be growing. The egg swelled to the size of a football, and then exploded with a deafening roar and almost unbearable heat.

Kamelion gave a shriek before crashing to the floor. The Doctor grabbed his companions and hustled them towards the inner door, which he pulled open, and all three tumbled out of the boiling console room.

"What about Kamelion?" gasped Turlough, once the Doctor had shut the door.

"I don't know."

"What was that thing?" Tegan asked.

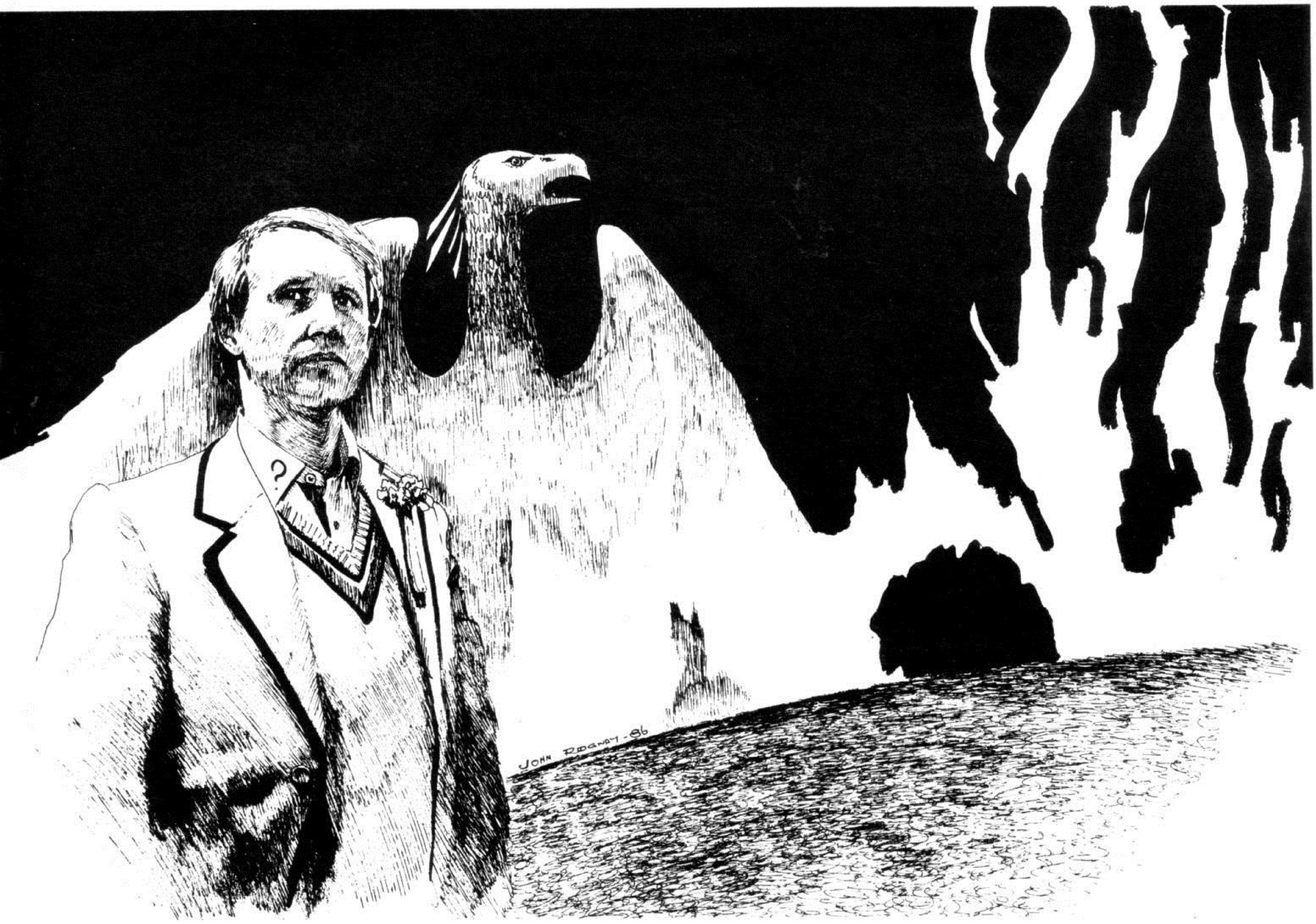
"I don't know that, either. But I intend to find out. Wait here." Before any of them could argue, the Doctor slipped back into the console room.

The whole room was now bathed in a deep red glow. The Doctor had to shield his eyes from the intense bright light over the console. In place of the egg was a huge bird. It had the most beautiful orange and red feathers, and its body was bathed in fire. It also had wickedly long, sharp claws, which it stretched out towards the Doctor. Its head was featherless, like a vulture's, and its huge, evil eyes glared at the figure of the Time Lord below it.

The Doctor stood in shocked disbelief for a moment, and then the bird struck. It opened its huge yellow beak and lashed out a ferocious, snake-like tongue, which caught the Doctor on the side of his head. He gave a cry of pain and fell to the floor.

On the other side of the door, Tegan and Turlough heard the Doctor's cry. "Quickly, get that door open," Tegan whispered to Turlough. But the door handle was too hot to touch, and Turlough had to take off his blazer and use that to protect his hands.

Once inside the console room, both Tegan and Turlough stood frozen to the spot, in awe of the giant fire



bird that towered above them. Though the heat was just as intense and the red glow just as penetrating, the bird appeared much calmer now. Its huge eyes were closed.

The Doctor struggled to his feet, wiping a trickle of blood from his head with a handkerchief. "Let's get out of here. We've got some thinking to do. Turlough, bring Kamelion out of the console room, but be careful, he'll be very hot."

Turlough took heed of the Doctor's warning and wrapped one of the legs of the now silent automaton with his blazer, and dragged him out of the room. The Doctor helped Turlough to manoeuvre Kamelion into Tegan's room, and then he paced up and down, while Tegan sat nervously on the edge of her bed.

"Doctor, that creature. I've seen it before somewhere! If only I could remember its name," she said.

"A phoenix," the Doctor said quietly.

"That's it!" Tegan exclaimed with a start. "The legendary bird of Arabia."

"Yes. The Arabians said that the phoenix sets fire to itself and rises anew from the ashes every five hundred years. If only they knew the truth. The bird in the console room, Tegan, is indeed a phoenix. They are a very rare species; in fact, to be perfectly honest, I thought that they were long since extinct."

"But what's it doing in the TARDIS?" Tegan asked. "Surely it should be on Earth?"

"Earth is not their home planet. Originally they came from Meteos, but they destroyed their planet through their own greed. Then they were forced to drift through space. Somehow, one must have manifested itself on Earth in Arabia, but was destroyed before it could destroy the planet," explained the Doctor. "The phoenix are a very strange race indeed. They live off energy. Any type will do – light, heat, sound, even thought. When they have absorbed as much energy as is available, whether it be a man, a planet, or a TARDIS, they revert to invisible, shapeless masses and float through space waiting until they find a new food source, and when they do – BANG! It's said that they have to wait five hundred years between each meal."

"And we hit the jackpot," said Turlough, unenthusiastically.

"Yes I'm afraid we did. The TARDIS must've been just what it was looking for. Though I have no idea how it got into the Vortex.

"Well, what are we going to do?" Tegan asked. "We can't just sit here while it sucks the TARDIS dry."

The Doctor replied cheerfully, "Oh, it'll kill us long before it affects the TARDIS."

"That's very reassuring," Tegan said sarcastically.

Without any warning, the Doctor opened the door to Tegan's room and ran out. "Come along," he shouted, as he disappeared down the corridor.

Tegan and Turlough caught up with him as he pondered over which route to take at a junction in the corridor.

▶

"What are you looking for?" asked Turlough.

"Unless I do something soon, the TARDIS will become a giant ball of fire as the Phoenix grows. I've got to try to find something that will lure it out."

"But how?" You can't set any coordinates, because that thing's sitting on the console!" Tegan panted.

"Yes, I know and that's what I'm looking for," said the Doctor.

"What?" asked Tegan, but the Doctor was gone again and she and Turlough resumed their chase.

Eventually he stopped at a door and flung it open. "The secondary console room!" He beamed at his two exhausted companions.

The room they entered was a smaller version of the console room that Tegan and Turlough were used to. The walls appeared to be made of a dark brown wood, and the smaller console in the middle of the room, also made of dark wood, was raised on a platform.

"I used to be quite fond of this room," the Doctor said. "Funny how one's taste changes, isn't it?"

"You can operate the TARDIS from here?" asked a bemused Tegan.

"Yes," said the Doctor simply. "Now, we need something absolutely irresistible to the phoenix."

"Won't any planet do?" asked Turlough.

"No, no, no. All the planets in this part of the galaxy are far too overpopulated. If I were to materialise the TARDIS on any of these, the phoenix would kill everything, leaving a ball of dust. Then it would just move on to the next planet and do the same there. No, what we need is something much more powerful, much bigger . . ."

The Doctor's speech was interrupted by Tegan. "A star!" she exclaimed. "Exactly!" The Doctor smiled.

He walked around the console, slid open one of the wooden panels and punched a few buttons. He then read what appeared on the screen in front of him. "Rogos X, largest star in the whole of the Vistarn system . . . That'll do nicely!"

He then set the coordinates. At the flick of a switch, the small time rotor began to rise and fall. After a few seconds it stopped. The Doctor turned to face his companions.

"We've materialised," he said. "Now, I want you to stay here. What I have to do could be very dangerous." He then left.

Walking into the console room was like entering a furnace, the Doctor thought. He removed his coat and quietly closed the door.

The phoenix raised its ugly head and stared at the intruder. "Who are you?" it hissed. The voice seemed to come from all round the console room.

"I'm known as the Doctor."

"What do you want?"

"I've come to offer you something."

Gingerly, the Doctor took his handkerchief out of his pocket and wrapped it around his hand. He walked over to the console and operated the scanner switch. The whole scanner screen was filled with the boiling ball of flames known as Rogos X. The Doctor shielded his eyes from the glare of the star with his hands, and then turned to face the phoenix. The eyes of that terrible creature were wide open, as was its beak, in amazement.

"I must have it! I must have it," it repeated.

The Doctor smiled, but the bird was no longer interested in him. It spread its enormous wings, without taking its eyes off the scanner screen and with an ear-splitting shriek disappeared. The red glow, the heat, every trace of the bird vanished.

The inner door opened and Tegan and Turlough peered in to the room. "It's perfectly all right. The phoenix has gone now," the Doctor told his two relieved companions.

Tegan stared at the star on the scanner. "Will the phoenix destroy it?" she asked.

"I don't think so," replied the Doctor cunningly. He punched one of the buttons on the console and the image of the star dissolved to reveal empty blackness.

"That's what's really out there." He pointed at the scanner. "Nothing. The TARDIS materialised in the vortex, and the computer produced the image of a star. The phoenix will float around for another five hundred years, I expect. Clever girl." The Doctor patted the console affectionately.

Suddenly the rotor began to rise and fall and Kamelion glided into the room, fully recovered. "Where are we going?" asked Tegan and Turlough simultaneously.

"The Eye of Orion." The Doctor smiled confidently. Tegan smiled back, but with much less confidence. She knew from past experience that the TARDIS very rarely materialised where it was supposed to . . .

Congratulations to Stephen Moxon, aged 16, of Tonbridge, Kent, who will win, as First Prize-Winner in his category, a Sevans Dalek, constructed and painted to his specifications and also the illustration which accompanies his story, kindly donated by John Ridgway.

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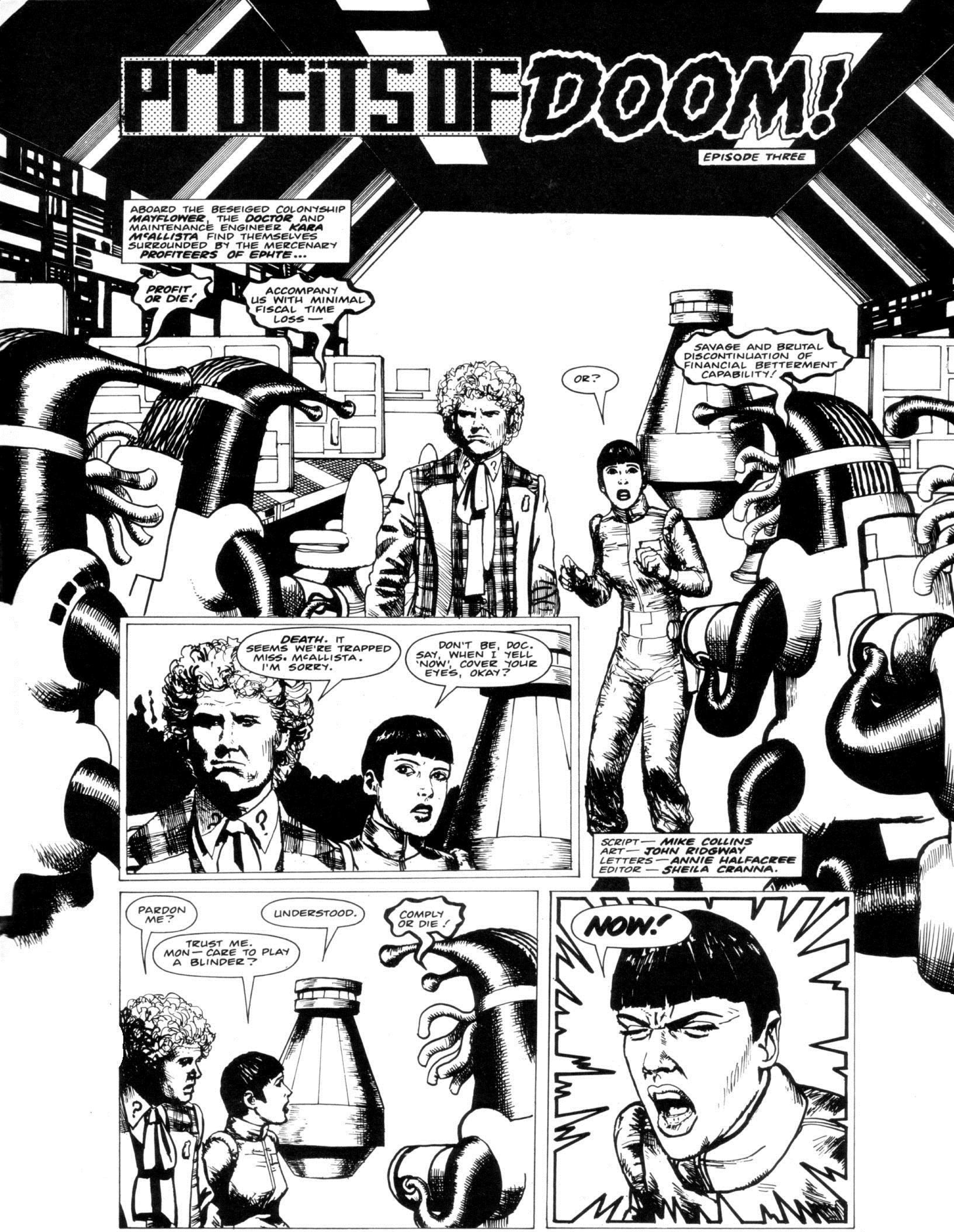
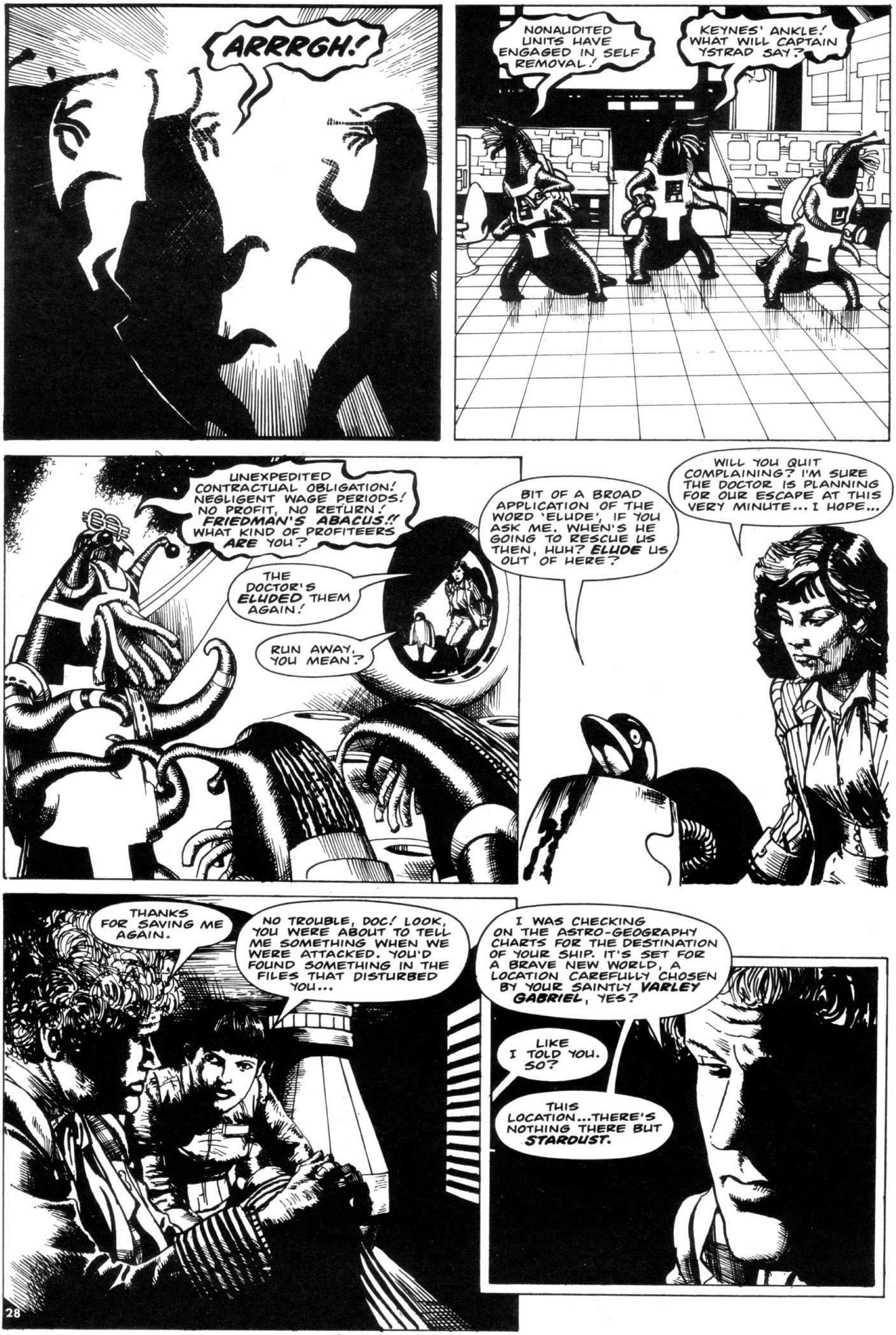
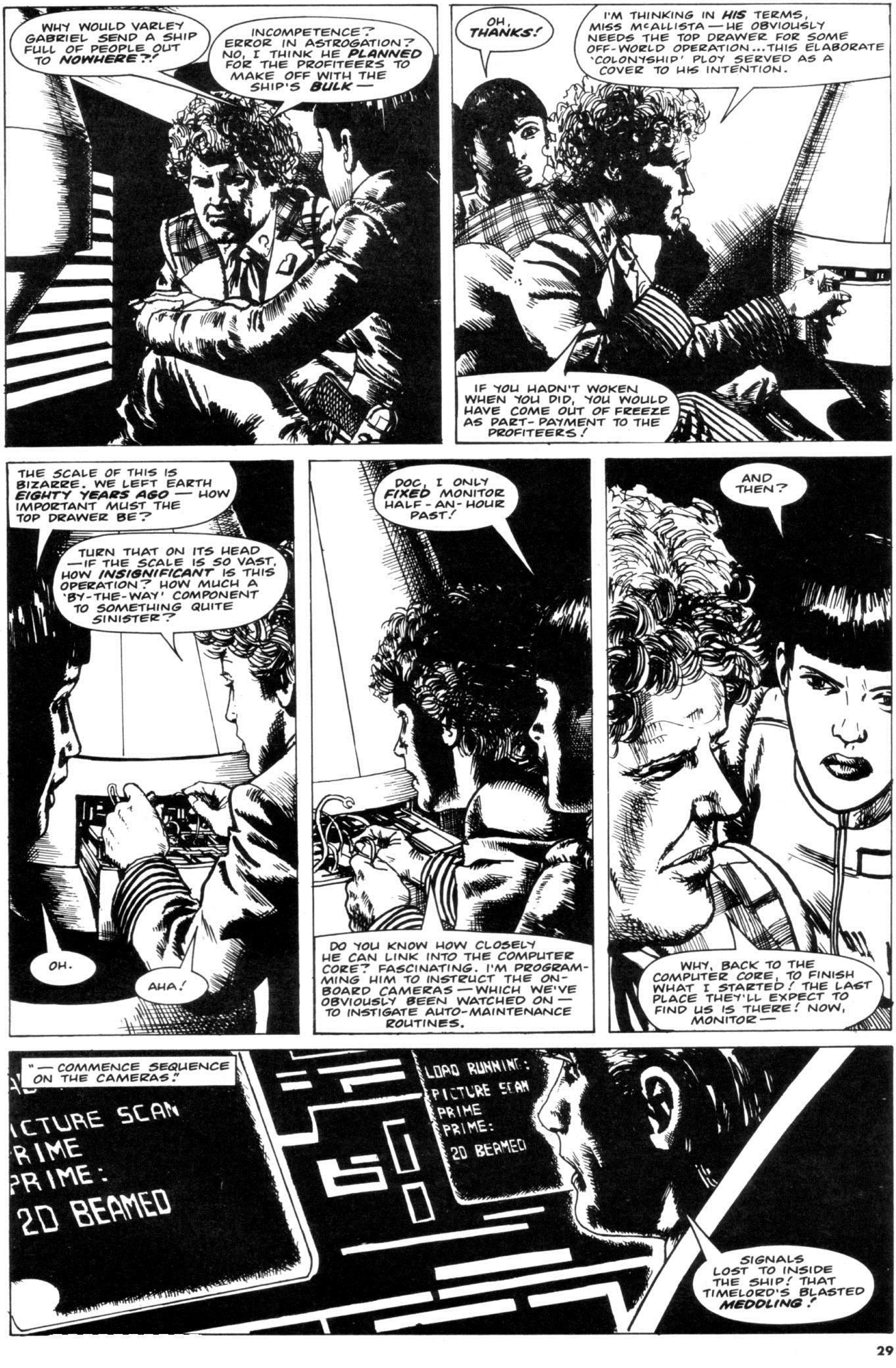
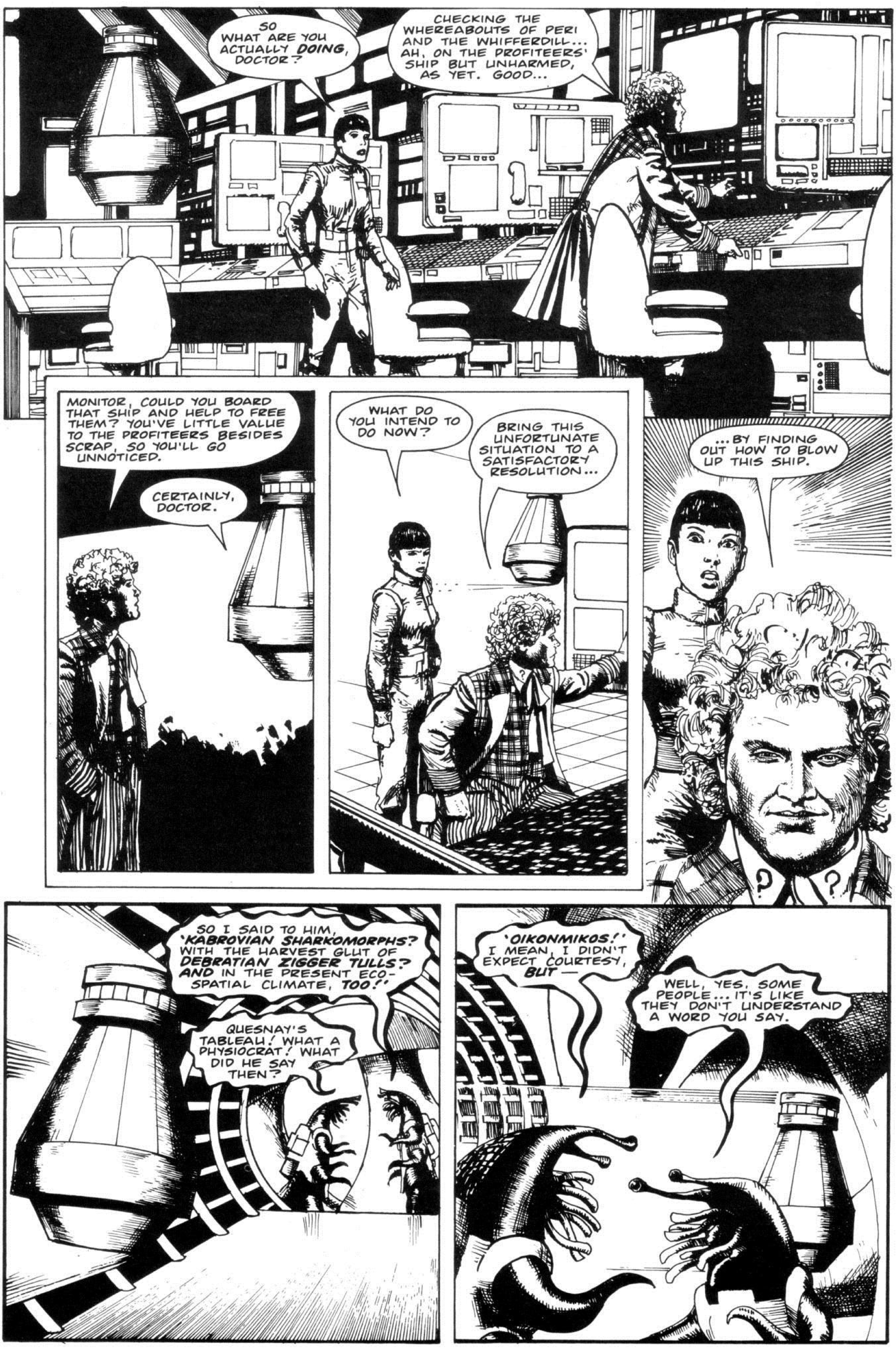
PROFITS OF DOOM!

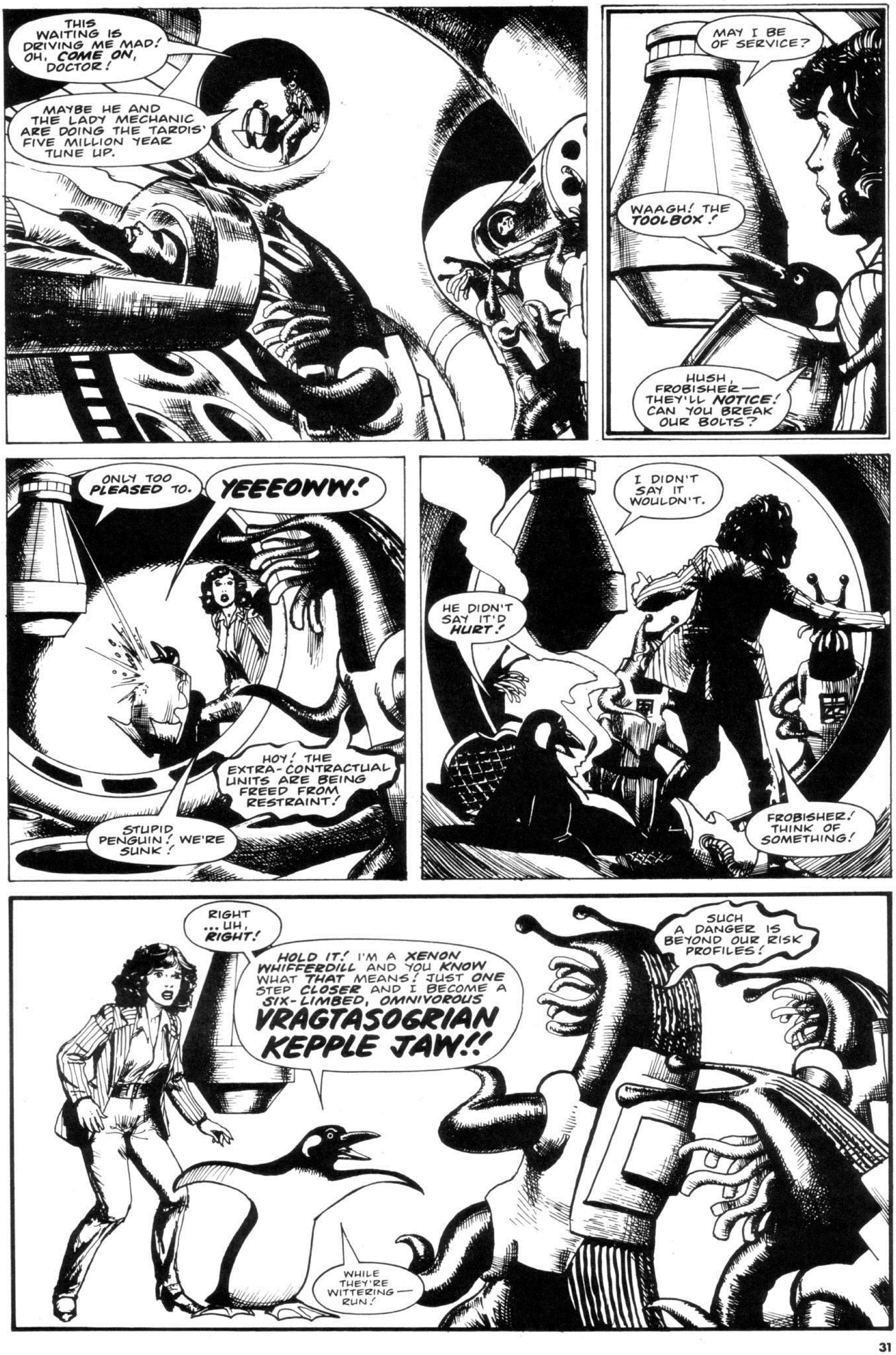
EPISODE THREE

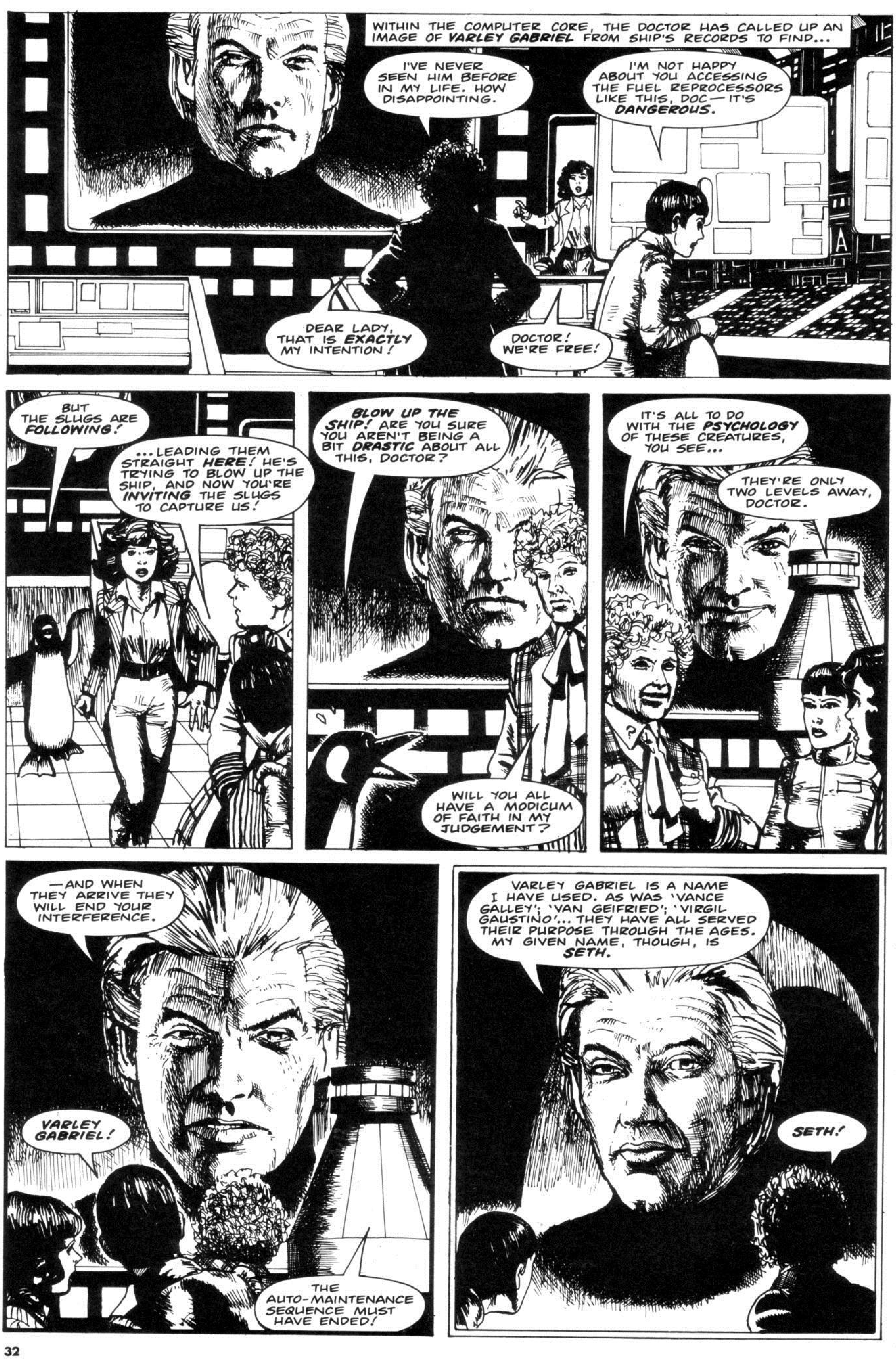

ABOARD THE BESEIGED COLONYSHIP **MAYFLOWER**, THE **DOCTOR** AND MAINTENANCE ENGINEER **KARA McALLISTA** FIND THEMSELVES SURROUNDED BY THE MERCENARY **PROFITEERS OF EPHTE**...
PROFIT OR DIE!
ACCOMPANY US WITH MINIMAL FISCAL TIME LOSS —
OR?
SAVAGE AND BRUTAL DISCONTINUATION OF FINANCIAL BETTERMENT CAPABILITY!
DEATH. IT SEEMS WE'RE TRAPPED MISS. McALLISTA. I'M SORRY.
DON'T BE, DOC. SAY, WHEN I YELL 'NOW', COVER YOUR EYES, OKAY?
SCRIPT — **MIKE COLLINS**
ART — **JOHN RIDGWAY**
LETTERS — **ANNIE HALFACREE**
EDITOR — **SHEILA CRANNA.**
PARDON ME?
TRUST ME. MON— CARE TO PLAY A BLINDER?
UNDERSTOOD.
COMPLY OR DIE!
NOW!

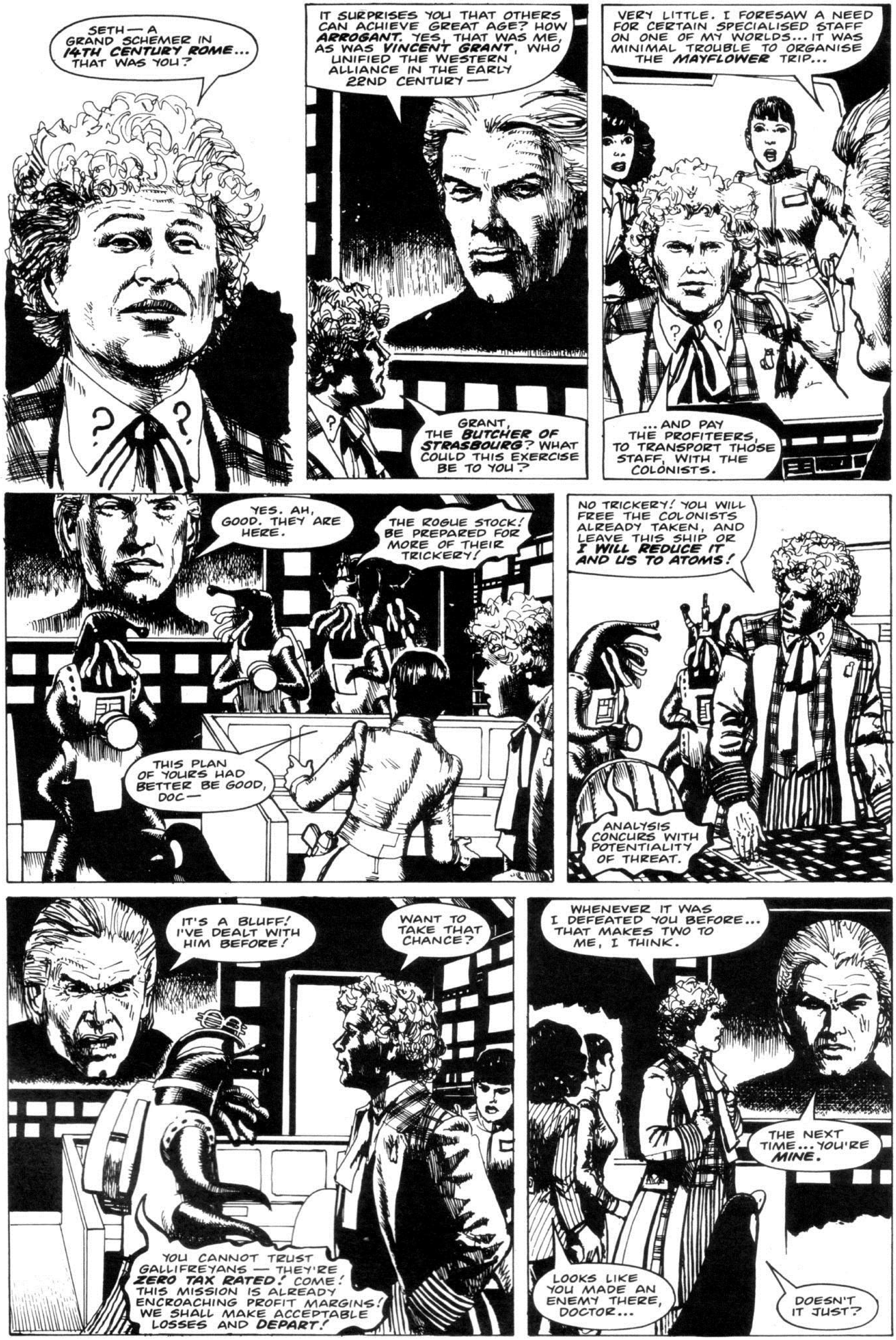

ARRRGH!
NONAUDITED UNITS HAVE ENGAGED IN SELF REMOVAL!
KEYNES' ANKLE! WHAT WILL CAPTAIN YSTRAD SAY?
UNEXPEDITED CONTRACTUAL OBLIGATION! NEGLIGENT WAGE PERIODS! NO PROFIT, NO RETURN! FRIEDMAN'S ABACUS!! WHAT KIND OF PROFITEERS ARE YOU?
THE DOCTOR'S ELUDED THEM AGAIN!
RUN AWAY, YOU MEAN?
BIT OF A BROAD APPLICATION OF THE WORD 'ELUDE', IF YOU ASK ME. WHEN'S HE GOING TO RESCUE US THEN, HUH? ELUDE US OUT OF HERE?
WILL YOU QUIT COMPLAINING? I'M SURE THE DOCTOR IS PLANNING FOR OUR ESCAPE AT THIS VERY MINUTE... I HOPE...
THANKS FOR SAVING ME AGAIN.
NO TROUBLE, DOC! LOOK, YOU WERE ABOUT TO TELL ME SOMETHING WHEN WE WERE ATTACKED. YOU'D FOUND SOMETHING IN THE FILES THAT DISTURBED YOU...
I WAS CHECKING ON THE ASTRO-GEOGRAPHY CHARTS FOR THE DESTINATION OF YOUR SHIP. IT'S SET FOR A BRAVE NEW WORLD, A LOCATION CAREFULLY CHOSEN BY YOUR SAINTLY VARLEY GABRIEL, YES?
LIKE I TOLD YOU. SO?
THIS LOCATION...THERE'S NOTHING THERE BUT STARDUST.

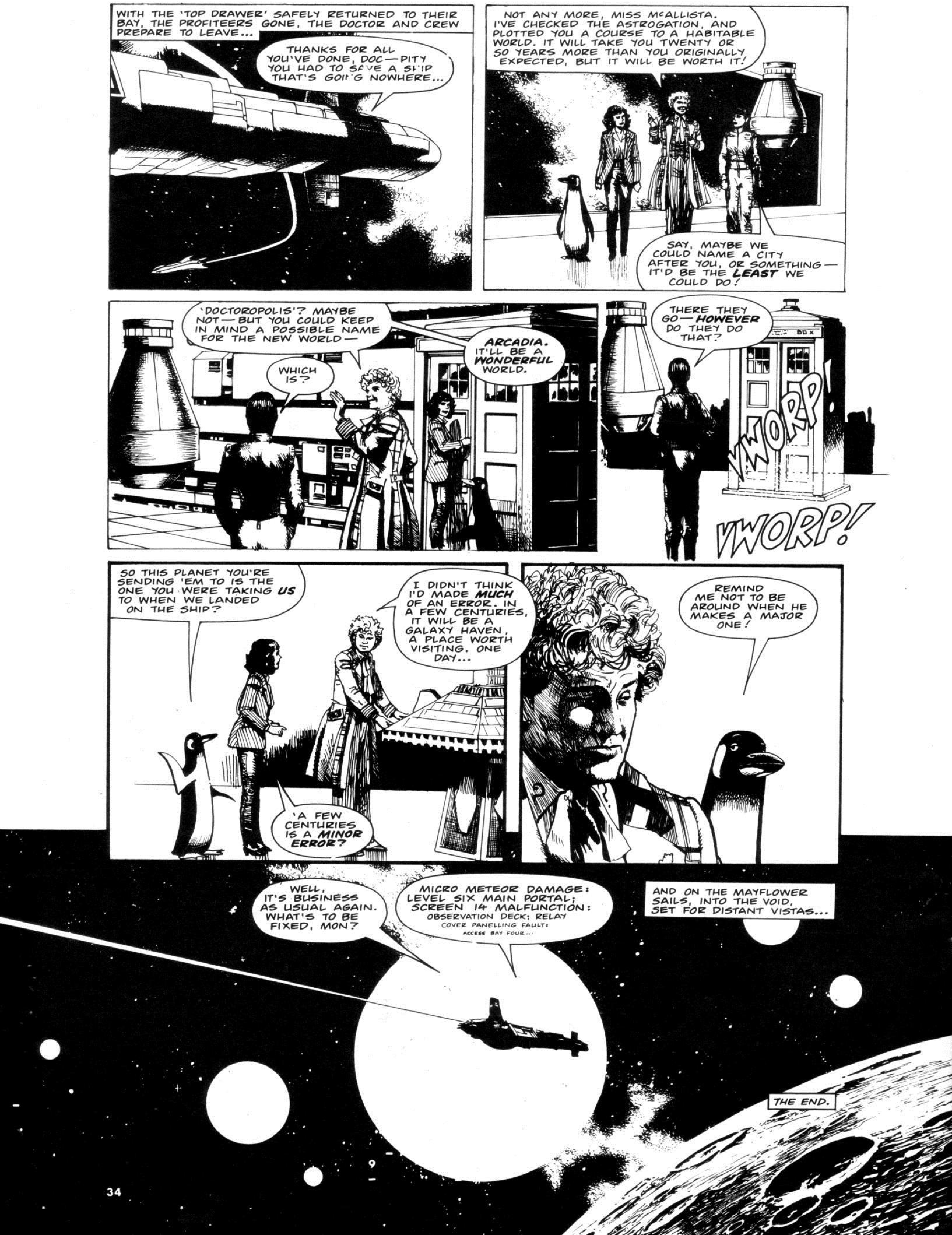

WHY WOULD VARLEY GABRIEL SEND A SHIP FULL OF PEOPLE OUT TO **NOWHERE?!**
INCOMPETENCE? ERROR IN ASTROGATION? NO, I THINK HE **PLANNED** FOR THE PROFITEERS TO MAKE OFF WITH THE SHIP'S **BULK** —
OH, **THANKS!**
I'M THINKING IN **HIS** TERMS, MISS McALLISTA — HE OBVIOUSLY NEEDS THE TOP DRAWER FOR SOME OFF-WORLD OPERATION... THIS ELABORATE 'COLONYSHIP' PLOY SERVED AS A COVER TO HIS INTENTION.
IF YOU HADN'T WOKEN WHEN YOU DID, YOU WOULD HAVE COME OUT OF FREEZE AS PART-PAYMENT TO THE PROFITEERS!
THE SCALE OF THIS IS BIZARRE. WE LEFT EARTH **EIGHTY YEARS AGO** — HOW IMPORTANT MUST THE TOP DRAWER BE?
TURN THAT ON ITS HEAD — IF THE SCALE IS SO VAST, HOW **INSIGNIFICANT** IS THIS OPERATION? HOW MUCH A 'BY-THE-WAY' COMPONENT TO SOMETHING QUITE SINISTER?
OH.
AHA!
DOC, I ONLY **FIXED** MONITOR HALF-AN-HOUR PAST!
DO YOU KNOW HOW CLOSELY HE CAN LINK INTO THE COMPUTER CORE? FASCINATING. I'M PROGRAMMING HIM TO INSTRUCT THE ON-BOARD CAMERAS — WHICH WE'VE OBVIOUSLY BEEN WATCHED ON — TO INSTIGATE AUTO-MAINTENANCE ROUTINES.
AND THEN?
WHY, BACK TO THE COMPUTER CORE, TO FINISH WHAT I STARTED! THE LAST PLACE THEY'LL EXPECT TO FIND US IS THERE! NOW, MONITOR —
"— COMMENCE SEQUENCE ON THE CAMERAS."
LOAD RUNNING:
PICTURE SCAN
PRIME
PRIME:
2D BEAMED
CTURE SCAN
RIME
RIME:
2D BEAMED
SIGNALS LOST TO INSIDE THE SHIP! THAT TIMELORD'S BLASTED **MEDDLING!**


SO WHAT ARE YOU ACTUALLY **DOING**, DOCTOR?
CHECKING THE WHEREABOUTS OF PERI AND THE WHIFFERDILL... AH, ON THE PROFITEERS' SHIP BUT UNHARMED, AS YET. GOOD...
MONITOR, COULD YOU BOARD THAT SHIP AND HELP TO FREE THEM? YOU'VE LITTLE VALUE TO THE PROFITEERS BESIDES SCRAP, SO YOU'LL GO UNNOTICED.
CERTAINLY, DOCTOR.
WHAT DO YOU INTEND TO DO NOW?
BRING THIS UNFORTUNATE SITUATION TO A SATISFACTORY RESOLUTION...
...BY FINDING OUT HOW TO BLOW UP THIS SHIP.
SO I SAID TO HIM, '**KABROVIAN SHARKOMORPHS?** WITH THE HARVEST GLUT OF **DEBRATIAN ZIGGER TULLS? AND** IN THE PRESENT ECO-SPATIAL CLIMATE, **TOO!**'
QUESNAY'S TABLEAU! WHAT A PHYSIOCRAT! WHAT DID HE SAY THEN?
'**OIKONMIKOS!**' I MEAN, I DIDN'T EXPECT COURTESY, **BUT** —
WELL, YES, SOME PEOPLE... IT'S LIKE THEY DON'T UNDERSTAND A WORD YOU SAY.


THIS WAITING IS DRIVING ME MAD! OH, COME ON, DOCTOR!
MAYBE HE AND THE LADY MECHANIC ARE DOING THE TARDIS' FIVE MILLION YEAR TUNE UP.
MAY I BE OF SERVICE?
WAAGH! THE TOOLBOX!
HUSH, FROBISHER— THEY'LL NOTICE! CAN YOU BREAK OUR BOLTS?
ONLY TOO PLEASED TO.
YEEEOWW!
HOY! THE EXTRA-CONTRACTUAL UNITS ARE BEING FREED FROM RESTRAINT!
STUPID PENGUIN! WE'RE SUNK!
I DIDN'T SAY IT WOULDN'T.
HE DIDN'T SAY IT'D HURT!
FROBISHER! THINK OF SOMETHING!
RIGHT ...UH, RIGHT!
HOLD IT! I'M A XENON WHIFFERDILL AND YOU KNOW WHAT THAT MEANS! JUST ONE STEP CLOSER AND I BECOME A SIX-LIMBED, OMNIVOROUS VRAGTASOGRIAN KEPPLE JAW!!
SUCH A DANGER IS BEYOND OUR RISK PROFILES!
WHILE THEY'RE WITTERING— RUN!


WITHIN THE COMPUTER CORE, THE DOCTOR HAS CALLED UP AN IMAGE OF **VARLEY GABRIEL** FROM SHIP'S RECORDS TO FIND...
I'VE NEVER SEEN HIM BEFORE IN MY LIFE. HOW DISAPPOINTING.
I'M NOT HAPPY ABOUT YOU ACCESSING THE FUEL REPROCESSORS LIKE THIS, DOC— IT'S **DANGEROUS.**
A
DEAR LADY, THAT IS **EXACTLY** MY INTENTION!
DOCTOR! WE'RE FREE!
BUT THE SLUGS ARE **FOLLOWING!**
...LEADING THEM STRAIGHT **HERE!** HE'S TRYING TO BLOW UP THE SHIP, AND NOW YOU'RE **INVITING** THE SLUGS TO CAPTURE US!
BLOW UP THE SHIP! ARE YOU SURE YOU AREN'T BEING A BIT **DRASTIC** ABOUT ALL THIS, DOCTOR?
WILL YOU ALL HAVE A MODICUM OF FAITH IN MY JUDGEMENT?
IT'S ALL TO DO WITH THE **PSYCHOLOGY** OF THESE CREATURES, YOU SEE...
THEY'RE ONLY TWO LEVELS AWAY, DOCTOR.
—AND WHEN THEY ARRIVE THEY WILL END YOUR INTERFERENCE.
VARLEY GABRIEL!
THE AUTO-MAINTENANCE SEQUENCE MUST HAVE ENDED!
VARLEY GABRIEL IS A NAME I HAVE USED. AS WAS 'VANCE GALLEY', 'VAN GEIFRIED', 'VIRGIL GAUSTINO'... THEY HAVE ALL SERVED THEIR PURPOSE THROUGH THE AGES. MY GIVEN NAME, THOUGH, IS **SETH.**
SETH!


SETH — A GRAND SCHEMER IN 14TH CENTURY ROME... THAT WAS YOU?
IT SURPRISES YOU THAT OTHERS CAN ACHIEVE GREAT AGE? HOW ARROGANT. YES, THAT WAS ME, AS WAS VINCENT GRANT, WHO UNIFIED THE WESTERN ALLIANCE IN THE EARLY 22ND CENTURY —
GRANT, THE BUTCHER OF STRASBOURG? WHAT COULD THIS EXERCISE BE TO YOU?
VERY LITTLE. I FORESAW A NEED FOR CERTAIN SPECIALISED STAFF ON ONE OF MY WORLDS... IT WAS MINIMAL TROUBLE TO ORGANISE THE MAYFLOWER TRIP...
...AND PAY THE PROFITEERS, TO TRANSPORT THOSE STAFF, WITH THE COLONISTS.
YES. AH, GOOD. THEY ARE HERE.
THE ROGUE STOCK! BE PREPARED FOR MORE OF THEIR TRICKERY!
THIS PLAN OF YOURS HAD BETTER BE GOOD, DOC —
NO TRICKERY! YOU WILL FREE THE COLONISTS ALREADY TAKEN, AND LEAVE THIS SHIP OR I WILL REDUCE IT AND US TO ATOMS!
ANALYSIS CONCURS WITH POTENTIALITY OF THREAT.
IT'S A BLUFF! I'VE DEALT WITH HIM BEFORE!
WANT TO TAKE THAT CHANCE?
YOU CANNOT TRUST GALLIFREYANS — THEY'RE ZERO TAX RATED! COME! THIS MISSION IS ALREADY ENCROACHING PROFIT MARGINS! WE SHALL MAKE ACCEPTABLE LOSSES AND DEPART!
WHENEVER IT WAS I DEFEATED YOU BEFORE... THAT MAKES TWO TO ME, I THINK.
THE NEXT TIME... YOU'RE MINE.
LOOKS LIKE YOU MADE AN ENEMY THERE, DOCTOR...
DOESN'T IT JUST?


WITH THE 'TOP DRAWER' SAFELY RETURNED TO THEIR BAY, THE PROFITEERS GONE, THE DOCTOR AND CREW PREPARE TO LEAVE...
THANKS FOR ALL YOU'VE DONE, DOC— PITY YOU HAD TO SAVE A SHIP THAT'S GOING NOWHERE...
NOT ANY MORE, MISS McALLISTA. I'VE CHECKED THE ASTROGATION, AND PLOTTED YOU A COURSE TO A HABITABLE WORLD. IT WILL TAKE YOU TWENTY OR SO YEARS MORE THAN YOU ORIGINALLY EXPECTED, BUT IT WILL BE WORTH IT!
SAY, MAYBE WE COULD NAME A CITY AFTER YOU, OR SOMETHING— IT'D BE THE **LEAST** WE COULD DO!
'DOCTOROPOLIS'? MAYBE NOT— BUT YOU COULD KEEP IN MIND A POSSIBLE NAME FOR THE NEW WORLD—
WHICH IS?
ARCADIA. IT'LL BE A **WONDERFUL** WORLD.
THERE THEY GO— **HOWEVER** DO THEY DO THAT?
BOX
VWORP!
VWORP!
SO THIS PLANET YOU'RE SENDING 'EM TO IS THE ONE YOU WERE TAKING **US** TO WHEN WE LANDED ON THE SHIP?
I DIDN'T THINK I'D MADE **MUCH** OF AN ERROR. IN A FEW CENTURIES, IT WILL BE A GALAXY HAVEN, A PLACE WORTH VISITING. ONE DAY...
'A FEW CENTURIES IS A **MINOR ERROR?**
REMIND ME NOT TO BE AROUND WHEN HE MAKES A MAJOR ONE!
WELL, IT'S BUSINESS AS USUAL AGAIN. WHAT'S TO BE FIXED, MON?
MICRO METEOR DAMAGE: LEVEL SIX MAIN PORTAL; SCREEN 14 MALFUNCTION: OBSERVATION DECK; RELAY COVER PANELLING FAULT: ACCESS BAY FOUR...
AND ON THE MAYFLOWER SAILS, INTO THE VOID, SET FOR DISTANT VISTAS...
THE END.

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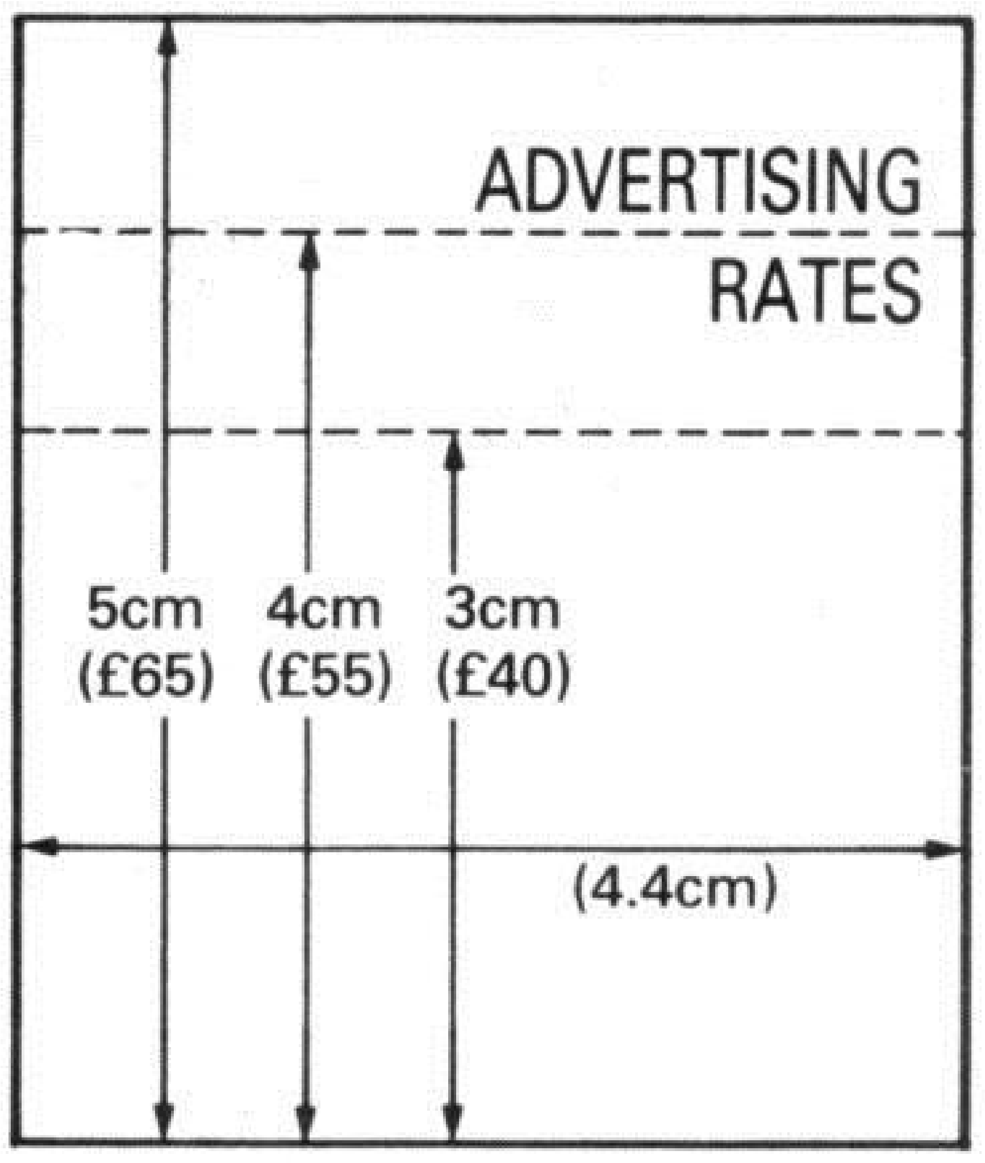

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Nostalgia

This month *Nostalgia,* the series to which you the readers can contribute your own memories, covers *Pyramids Of Mars* – an immensely popular adventure starring Tom Baker as the Doctor.

PYRAMIDS OF MARS

'You will seek out and destroy my enemies. The alien who dares to intrude, the humans, animals, birds, fish, reptiles. All life is my enemy. All life shall perish under the reign of Sutekh the Destroyer!'

The first episode of *Pyramids Of Mars* was transmitted on 25 October, 1975: the final episode was shown on 15 November – few people have forgotten it since.

It is a readers' favourite from the Tom Baker era, when script-editor Robert Holmes' plagiarism of the horror genre was in full swing. The plot, a joint effort between Lewis Greifer and Holmes (under the pseudonym of Stephen Harris), took the Fourth Doctor and Sarah Jane Smith into battle against an ancient and evil force.

Sutekh the Destroyer, the last of the Osirans, had been the scourge of the cosmos – a being whose sole purpose in life was to wreak misery and destruction. His own race caught up with him and imprisoned and immobilised him for eternity in an Egyptian pyramid at the time of the Pharaohs. There Sutekh remained, like a fly frozen in amber, until his tomb was exhumed centuries later by an archaeologist named Scarman. Scarman was hypnotised by Sutekh's baleful stare, and became his puppet. He began building a space rocket to travel to the pyramid on Mars, in which lay the Eye of Horus, the power holding Sutekh rooted to the spot back on Earth. Once it was shattered, Sutekh would be free to wreak havoc once more!

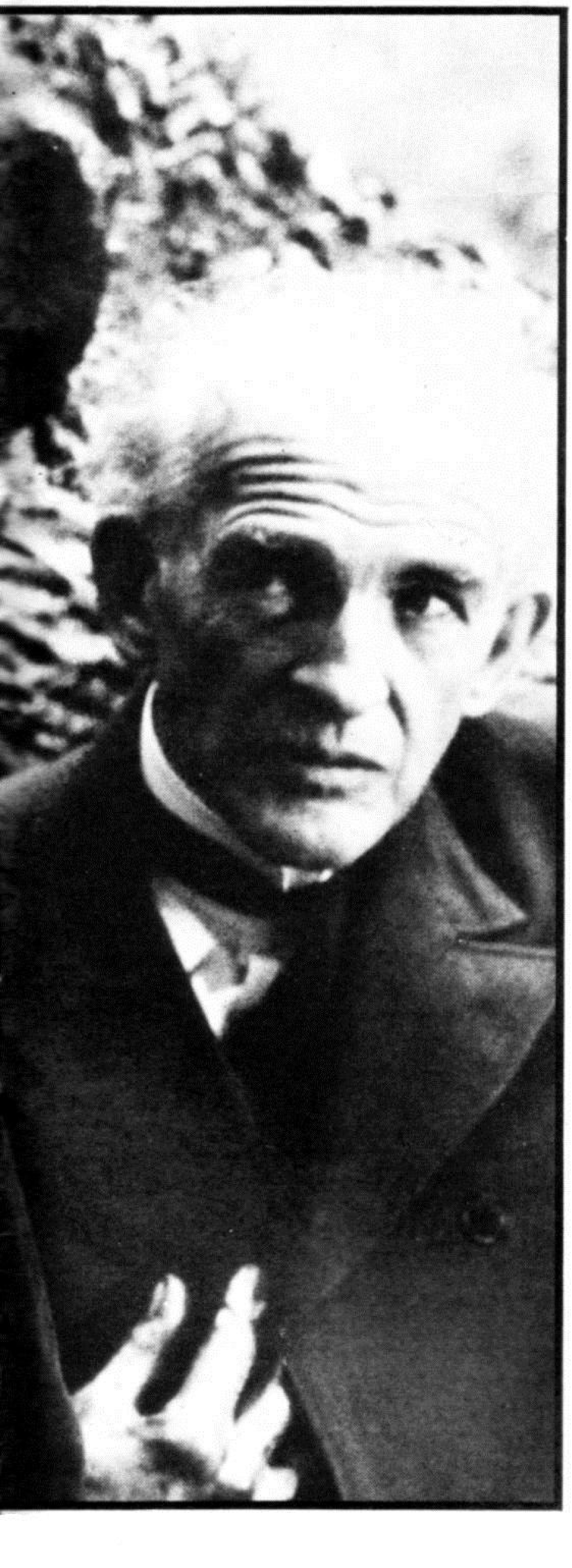
The adventure opened with Scarman breaking into Sutekh's eerie tomb – a place where no man had trodden for centuries. He crept

through the gloom with a lantern, marvelling at his own discovery, and came across an ancient tapestry. It concealed a curious wall design, bearing the sacred Eye of Horus – a sight which caused his Egyptian assistants to flee in terror. Then to Scarman's horror, the Eye shone with burning light and a section of the wall slid away to reveal a dark chamber beyond. He found himself drawn within and standing before the throne of the tomb's evil occupant (unseen by viewers). A piercing light flared out towards him and he collapsed to the ground. . .

'Pyramids Of Mars *is one of my all-time fave raves! It was a swell story, and Tom Baker, in my opinion the best of the Doctors, was in fine fettle fighting against the robotic mummies and Sutekh, who, unlike some adversaries, was very convincing.'*

Talma Cruickshank,
Berkhamsted, Bucks.

The Doctor discusses the happenings at the Priory with Doctor Warlock (Peter Copley).



SPINNING IN SPACE

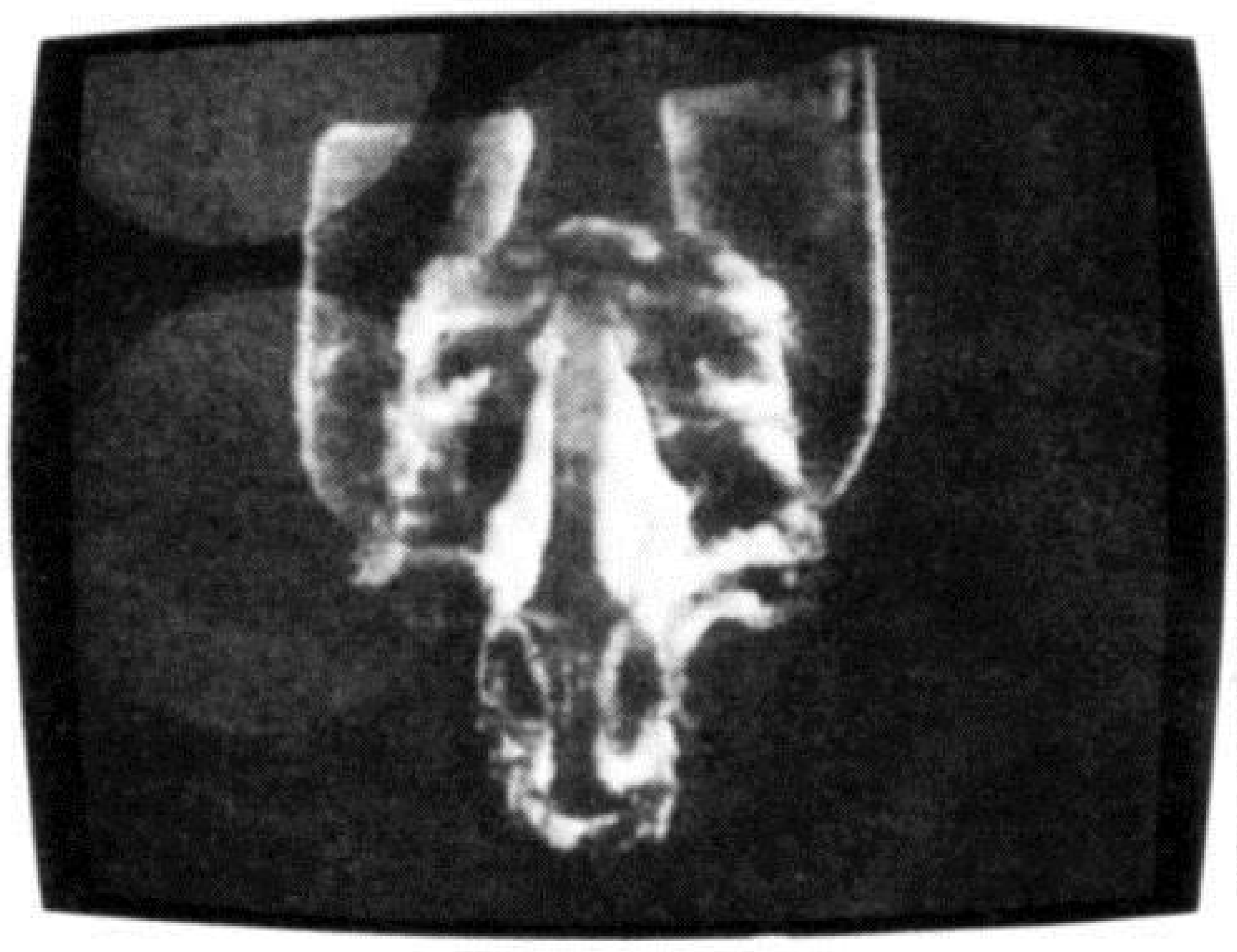
A quick cut to the TARDIS spinning in space, and a classic TARDIS scene when the Doctor revealed to Sarah the tedium he felt for his links with Earth and UNIT, and his desire to become once again a galactic wanderer. Tom Baker's Doctor was showing the first signs of being not merely eccentric, but truely alien. Sarah Jane on the other hand was becoming more and more feminine, dressing in this story like Victoria – one of the Doctor's most fragile companions from the Sixties. She was finding it difficult to appreciate the Doctor's restlessness and his apparent callousness towards deaths which were to occur later in the adventure.

The TARDIS was on course for UNIT on present day Earth, but was diverted violently to the same location in 1911. The power of Sutekh was affecting the Time Vortex and his image briefly flitted through the extra-dimensional fibre of the TARDIS.

'Who can forget the moment when Sutekh actually invaded the TARDIS? I think this was the first time any creature was seen able to break the dimensional barrier and enter the Doctor's sanctuary, and it was all the more eerie in the way it was shot, with Sarah looking over her shoulder and seeing a spectral image, Sutekh's jackal face, hovering in mid-air behind her.'

Belinda Franks,
Llandeilo, Dyfed.

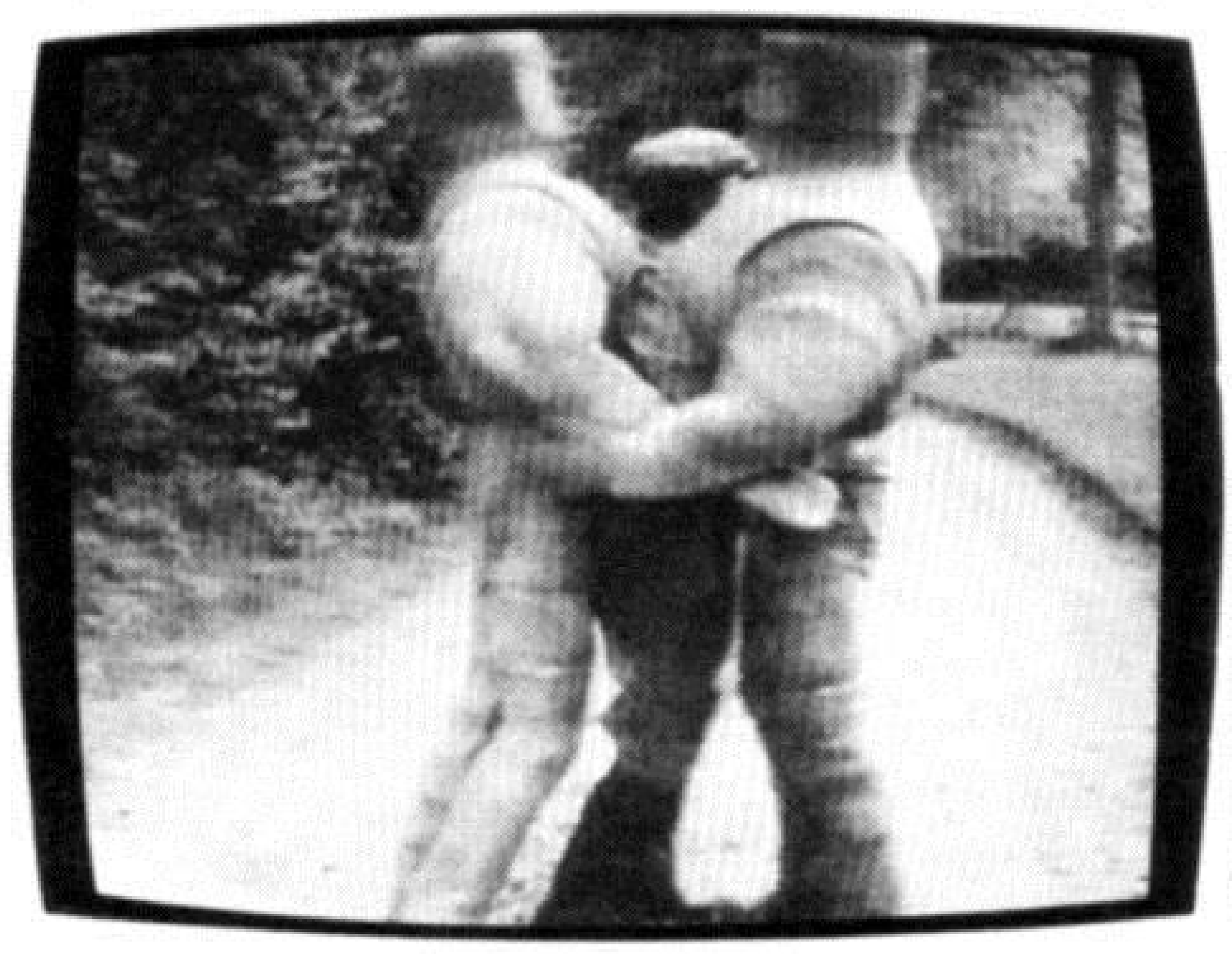
In 1911, the future site of UNIT HQ was occupied by a priory – the home of the Scarman brothers. In Marcus's absence, Lawrence Scarman was living in the lodge, while the house was looked after by the sinister Namin, whose diabolical organ music resounded through the corridors. He was an Egyptian devoted to Sutekh's cause, who had filled an unoccupied wing with archaeological relics – keys to Sutekh's religion. The Doctor, Sarah and Lawrence arrived just in time to see Namin summoning Sutekh's power via a sarcophagus. . .



The TARDIS invaded.

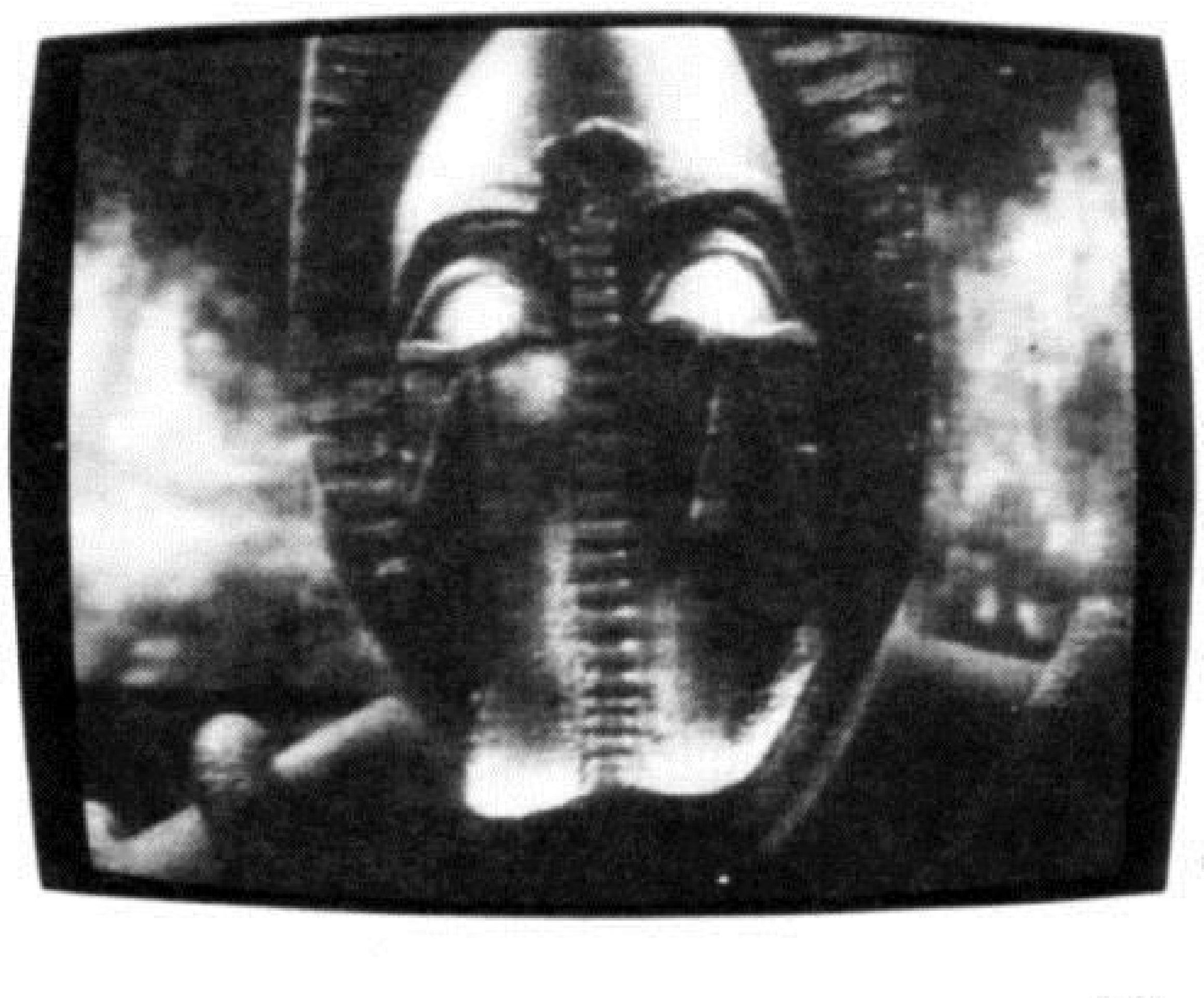
ANGEL OF DEATH

A figure arrived in the room, steam escaping its body as it stepped from the sarcophagus. A black suited angel of death. Namin lowered his head and offered his obeisance. The creature laid its hands on Namin's shoulders and murmured coldly, "I am the servant of Sutekh. He needs no other." Namin writhed and screamed as Sutekh's blackness entered his body and he died. The black masked figure looked up from the corpse. "I bring Sutekh's gift of death. . . to all humanity!"



Controversial killing.

The figure shimmered into the appearance of Marcus Scarman – whose brother Laurence was shock- ▶



Incarnation of evil.

ed by his pallor and blank eyes. Scarman began carrying out Sutekh's commands aided by some lumbering service robots, effectively disguised as mummies. The grounds were to be surrounded by a forcefield perimeter while Sutekh's rocket to Mars was constructed, and the mummies were to seek out and kill any remaining humans within the area.

'I can see the chase in the crackling woods with these horrible mummies stalking the Doctor – in particular, one breaking a hunting trap, showing enormous strength. Next, Ernie Clements getting squashed between two of them. . . After this story, I was wary of opening wardrobes in case a mummy suddenly appeared!'

David Hammond,
Haddenham, Cambs.

The mummies and their actions have remained firmly imprinted on the minds of readers, many citing incidents from episode two, when the robots tracked the humans through the woods, culminating in the controversially brutal death of a poacher and Sarah's near strangulation.

'One of the sights that has remained with me for many, many years after the original broadcast was the sight of the poacher Ernie Clements being pursued by the mummies through the woods and the chilling finale as the poor man was crushed between the two giant figures. A moment of true horror – and also of pure TV magic. . . The character of Sutekh is for me the most evil creature the Doctor has faced. Actor Gabriel Woolf's voice perfectly caught the madness and hatred of the living.'

Robert Cope,
Stoke-on-Trent.

TERRIFYING SIGHT

The Doctor expressed great concern when learning his opponent was Sutekh – an all powerful being. 'If I'm right,' he said, 'the world is facing the greatest peril in its history.' By the end of the third episode, he realised he would have to travel along Sutekh's own time corridor and confront him in his tomb. Frozen on his throne, the masked, richly robed Sutekh was still a terrifying sight. The eye sockets in the mask could emit a searing wave of energy and his voice sounded chilling and spiteful.

'A megalomaniac sits trapped in a pyramid, imprisoned there by his brother Horus. Sutekh cannot even move a muscle. If this happened to you or me, we would find things to while away the millenium like estimating John Nathan-Turner's birthweight or Samantha Fox's chest measurement or going mad. . . How can the Doctor defeat him when Sutekh can destroy the world with one flick of his little pinky?'

Stefan Burkey,
Bude, Cornwall.

On the Doctor's arrival, Sutekh had just witnessed the destruction of his rocket owing to the Time Lord's interference. Blind with rage, he subjected the Doctor to a long session of torment, while he deduced his identity and purpose. Finally he decided to use the Doctor's TARDIS to send Scarman and the mummies to Mars.

The mummies with their victim.

TIME DISTORTION

Once on Mars, the pace and atmosphere palled slightly, perhaps due to some uninspired effects on the walls, and the cliché of a booby-trapped maze leading into the heart of the pyramid. The Doctor and Sarah overcame all obstacles, but were too late to stop the mummies from smashing the Eye of Horus. However, their dejection at their failure was short-lived, when the Doctor remembered the time factor. It would take several minutes for Sutekh to feel the effect of his release, as the signal travelled between Mars and Earth. He had sufficient time to go back and set up a time distortion within the vortex, which would convey Sutekh from 1911 to the far end of eternity.

'I remember Sutekh. . . very well. When I first saw that thing without its mask I felt a chill run down my spine. The thing was so ghastly! It represented evil more vividly than the Devil himself.'

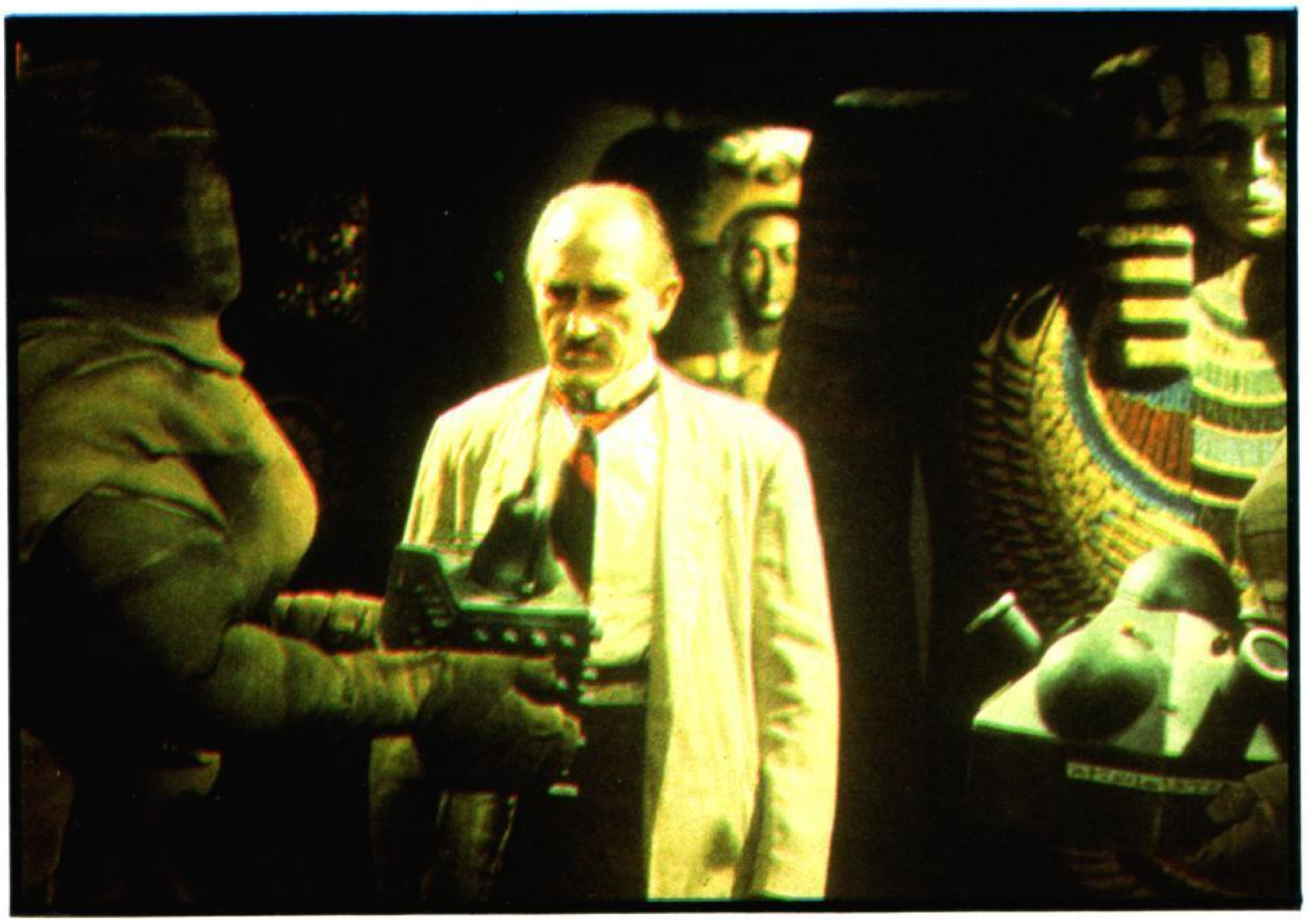
Mark Panetti,
Menomonee Falls, USA.

Sutekh, free at last, and unmasked, revealing his hideous jackal head, floated down the time corridor to the sarcophagus portal in the priory. To his fury, the Doctor and Sarah were waiting for him, and at the flick of a switch the Doctor cast the last of the Osirans into oblivion.

The story ended with the priory catching fire, following an explosion from the sarcophagus. The TARDIS dematerialised as the building burned to the ground, so paving the way for UNIT HQ in years yet to come.

The Dalek Master Plan, E
The Daleks, The Sea Devils
***The Robots Of Death* are the next stories coming under the scrutiny of *Nostalgia*. Please send in your comments on your favourite moments: What frightened you? What thrilled you? Who were your favourite Doctors, companions, and monsters – and why? Please write to NOSTALGIA, The Doctor Who Magazine, 23 Redan Place, London W2 4SA.**

◆ **Patrick Mulkern**



***Right:* Tom Baker with Peter Copley (Dr. Warlock).**
***Below:* In the priory, Bernard Archer (Professor Scarman) is under Sutekh's control.**

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